Kine WEEKLY

RENTALS SCHEME PROPOSED

See page 3.

RITZ • Leicester Square

GONE WITH THE WIND

HELD OVER SECOND Hundredth WEEK!

he wonder attraction of 1940-1-2-3 (and -4!)
just as mighty as ever in the Provinces, too!

nd wait till you see Leo's next holdover
nsation—starry, spectacular "THOUSANDS CHEER"!

o getti g away from it—the biggest ones are

METRO-GOLDWYN-MAYER . . . . ALWAYS!

IN THIS FILM YOU GET YOUR OWN BACK WHEN -

THREE GANGSTERS WANT HIM -

Hitler DEAD or ALIVE (A)

Starring WARD BOND

"The Perfect Comedy Thriller"

NOT A WAR PICTURE

THE ONLY FILM THAT CATERS FOR MILLIONS !!!

Seventy-one minutes — Great Entertainment

REPORTS from THE TRADE PRESS *(excerpts)*

"THE DAILY FILM RENTER"
Monday, November 8th, 1943.

Comedy burlesque adventures of Chicago gangster out to kill Hitler for million dollar reward Lively skit on secret agent films and their trails of knocked-out Nazis Novel climax twist Adequate acting and production values Intrusive patriotic speeches Reliable novelty offering

"CINEMA"
Tuesday, November 9th, 1943.

The narrative is ligh'-hearted, with the boys performing wondrous feats of valour—getting the laughs in the climax of their meeting with Hitler, they shave him to make sure he is not a phoney
Enthusiastic portrayal Competent production qualities Animated novelty bidding for appreciation of the masses.

"KINEMATOGRAPH WEEKLY"
Thursday, November 11th, 1943.

Highly-coloured comedy melodrama covering the hectic adventures of three ex gangsters who sneak into Nazi Germany to bump off Hitler and earn a big reward Its title values make it a worthwhile novelty offering for the masses. Live exploitation proposition.

INTERNATIONAL FILM RENTERS LIMITED

Phones: GERrard 3257 & 3131 167-169 WARDOUR STREET, LONDON W.1 Grams: Filmrenta, Lon

Kinematograph WEEKLY

No. 1,912. Thursday, December 9, 1943. Vol. 322

Audiences demand a WALT DISNEY SHORT PRODUCTION

EXHIBITORS' CHARTER OF RIGHTS AND LIBERTIES

J. F. Dobson's Plan to Solve Rental Chaos

THE establishment with renters of basis of contracts which will set out clearly the payments due from exhibitors in the widely differing conditions or circumstances according, amongst other things, to grade and run of picture, and classification of kinema is urged by J. F. Dobson, F.C.I.S., West Lancs delegate to the C.E.A. General Council.

In other words, states Mr. Dobson, conditions of grading, percentage and flat charges of first and second features, their applications to the prerelease, first, second and third runs in different situations and family halls can, and should be, defined. Block booking should be regulated and conditional trading eliminated.

Here is the scheme which Mr. Dobson suggests will end the interminable squabbles between renters and exhibitors and place film rentals on a rational basis.

The problem of large circuit or part monopoly booking without reference to capacity, quality, or site should be clarified in equity to all parties. The operation of bars should be scrupulously restricted to the minimum consistent with fair trading.

The surrounding danger to the so-called "obviously fair" basis of percentages all-round is the "ever increasing" percentages demanded almost from the outset, but certainly accentuated during the past few years, when, admittedly, supply has been more limited. Rentals have advanced from 25 per cent. to 33 1/3 per cent., to 40 per cent., to 50 per cent, and so onwards to the "Established Formula" and the "S List."

Protection from "Freedom"

Many kinemas have been compelled to change their policy of booking flats only or to accept less suitable product from one of the minor renting companies. There were "lone" voices from the exhibitors when the "S List" was small, but "one by one" has increased to such numbers and volume that at last the day has dawned when most members realise the "freedom" from which they need protection.

Exhibitors must be determined to work together as one body, some sacrificing a little and some gaining a little, to secure a "charter" of rights and liberties, with due acknowledgment of obligations to the renters.

Our Own Terms

Every common-sense exhibitor realises that there must be a stop once and for all to these never-

Continued on page 35

Collection for Red Cross

1944 PROCEDURE

...ns for the launching of the ...l for collections in kinemas ...g 1944 on behalf of the Red ... and St. John Fund are now ...cally complete.

...e newsreel showing the return ...soners of war to this country ...o be reissued in connection ...the appeal. It will have ap...riate opening and closing sub... for the cost of which A.B.C. ...G.-B. have made themselves ...y responsible. F. Watts and L. ...eton Knight will produce the ...tional film ma...ter.

...ysical distribu...ion of the film ...be in the hands of General ... Distributors, and the Asso...d Film Car...ers of Great ...n will convey ...he copies both ...free of charg...

...ing Date

...don will ope... the campaign ...nuary 17, a... during that ...700 kinemas ...l be serviced. ...ll those in Lo...n, Middlesex, ...r, Surrey, Ke... Sussex and ...dshire.

...e second relea... date will be ...ry 31, when ...he following ...es will be ...vered :—Cam...shire, Norfol... Huntingdon ... Berkshire, S...olk, Bucking...shire, Hertfor...shire, Oxford... Northants ...rt), Lincoln... (part), Han...shire, Dorset... I.O.W., De...nshire, Corn..., Somerset, ...oucestershire, ... Further da...s will be an...nced in due ...urse.

...death is announ...d of George H. ...er manager of t... Regal, Darling... (A.B.C.), who st...ted work as a ...by at the Café d... Paris, London.

P.R.O. for British Producers

ERNST SUPPORTS "KINE. WEEKLY"

SUPPORT for the KINEMATOGRAPH WEEKLY's plea for the appointment of an effective publicity department for the whole British producing Industry has been given by Morris Ernst, who is representing J. Arthur Rank's film interests in America.

Mr. Ernst, at a meeting last week, referred to the lack of advance publicity as one of the obstacles to be overcome by British films in entering the American market.

Hollywood films, he said, were sold by advance publicity and an Anglo-American deal could be influenced by similar considerations.

He could not conceive that it was beyond the capacity of British producers to hire the best Public Relations Officer available to flood the States with photographs and publicity dope which was required by American columnists and others.

FRONT LINE CAMERA

Revolutionary Design

A CAMERA of revolutionary design, the Cunningham Combat camera, was shown to G.-B. newsreel men at Film House by a U.S. naval cameraman.

Designed to be easy of operation in the front battle line and aerial photography, it embodies features which newsreel men heartily approve.

Unorthodox in appearance, the camera is built on to a rifle butt, which fits snugly to the shoulder; while a pair of finger-recessed handgrips ensure steadiness. The weight loaded is 14 lb., and a 115 v. driving motor in the butt receives its power from batteries carried on the waist belt of the operator.

Magazines hold 200 feet of film, and contain also sprockets, motion and gate. A four-lens turret includes an 11 inch telephoto lens.

The inventor is Harry Cunningham, head of RKO machine shop.

A fuller description of the camera by R. H. Cricks will appear in next week's KINE.

Representatives of the Cinema Managers' Association attended the C.E.A. offices on Tuesday and discussed matters relating to the organisation with the Legal, Finance and Parliamentary Committee. A further meeting with the C.E.A. is to be held before the end of the year.

Film Finance Charges Withdrawn

SETTLEMENT IN HIGH COURT

THE action was concluded on Tuesday before Mr. Justice Tucker in the King's Bench Division, arising out of transactions which took place so long ago as 1936 when Insurance Companies were guaranteeing banks on loans made to film companies for the production of films.

One of these companies, the Sea Insurance Company, Limited, of Liverpool, were seeking to recover their loss from Messrs. Glanvill, Enthoven and Company, the London insurance brokers through whom the business was effected.

After a hearing lasting two days H. J. Wallington, K.C., on behalf of The Sea Insurance Company, Limited, informed his lordship that the parties had settled their differences, that all charges of fraud or any implications of any kind were withdrawn without any reserve whatever, and that the plaintiffs, The Sea Insurance Company, Limited, were making a token payment of 100 guineas towards the costs incurred by Messrs. Glanvill, Enthoven and Company.

Philip Vos, K.C., for the defendants, said that so far as his clients

Continued on page 10

World Events on BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY
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MUTUAL

EXAMINATION of renter-exhibitor relations during the past few years would prove that there has been an ever-growing trend for trading policies to be laid down by the owners of the films. These have been disputed but eventually accepted by their customers, but always with an aftermath of rancour which must surely be peculiar to our business, and the occasional resource to joint committees—not invariably successful—has been our nearest approach to a really mutual basis of trading conditions.

It must not be taken for granted, of course, that renters and exhibitors are natural enemies and always at each other's throats. But peacefully negotiated transactions do not make the headlines while squabbles do.

But the fact remains that the more smoothly a trade runs the less energy is wasted in unproductive friction and the better its general prosperity. And if one side only awaits the other's proposal with the set idea of protesting against it, it reveals a poor state of affairs.

One may therefore welcome the scheme outlined on another page which aims at solving the "rentals chaos." Its author is a practical man, an independent provincial exhibitor who realises that under the present regime the tide always seems to be flowing one way. Recognising unity as the first essential he makes the suggestion that the time has come for the formulation by the C.E.A. of schedules and systems of payment appropriate to the various classes and situations.

If a practical step forward is to be expected from this move, it will naturally be all the stronger for renter co-operation in laying out the details, in fact this surely must be regarded as an essential. Obviously agreement has got to come, and it may as well come first as last.

Long Shots

LAST Thursday Major Baker presided over the K.R.S. meeting for the first time after the issue of his statement published in the KINE. last week. Before a full muster of members he outlined the circumstances precedent to the issue of his memorandum and declared that his one desire was that the dignity of the chair—not that of the chairman, who, he almost suggested mattered nought—should not be impaired.

IT was a straightforward speech, temperately phrased but with no beating about the bush, which declared that the strength of the Society and with it its ability to work for the good of the industry rested in its members, not in the chairman, and he protested that in any conversations conducted on behalf of renters as a whole, the occupant of the chair should be carried in thought, if not in person, to those conversations.

MEMBERS listened in the sort of silence which some folk describe as "hushed," and at its conclusion a round of applause showed how highly they esteemed a man who had analysed a difficult situation dispassionately, and recognising that his own zeal might have led to minor indiscretions, asked that these might be forgotten.

SAM ECKMAN, commenting in the same restrained manner, confessed to an impetuousness when what seemed matters of urgency needed attention, and appealed to Major Baker to withdraw that paragraph of his statement which stated that he would not consider re-election as chairman. Again amid applause Major Baker said that he would not withdraw parts but the whole as making for a better atmosphere, and with this note the incident closed.

WHEN the British Film Producers' Association met on Wednesday of last week, a matter was brought before it which delayed the rest of the business for something like eighty minutes. It concerned the booking of space at Riverside studios and was introdueed by F. W. Baker as an aggrieved person.

HE protested that predominating influences in production were operating to deprive an independent of studio space in a manner which threatened his production, and spoke strongly against such action. Some of Mr. Baker's conclusions were vigorously contested, and the whole question of limited studio space is to be gone into by the Association.

A SPECIAL session of the B.F.P.A. has been called for next Thursday, when the members will get down to the business of answering the Board of Trade questionnaire on post-war studio requirements. This concerns equipment mainly, but I should guess that one of the main requirements is space and space again. When it is known how much will be made available, something like an accurate estimate of equipment might be reached.

THE whole difficulty boils down to the question of studio space. Claims upon it for other purposes than film production, and the tenacity with which it is held by those at present in possession means that with British film making seeking to expand to occupy a larger home and foreign market there are limitations everywhere of space, personnel and material. There must be concessions from Government Departments in possession of studios if production is to stand up against world competition.

A FOUR-PAGE *Convention News* got out by British Lion for the week-end gathering, is a happy compilation of wit and wisdom, having both pointed and sly references to salesmen and their whimsies as well as—and this is its main purpose—the keeping to the fore of British Lion product. I imagine Arthur Allighan was principally responsible for the *News*, and offer congratulations.

AN invitation from Francis L. Harley to a 20th Century-Fox staff luncheon, dance, and "fun" at the Connaught Rooms, Great Queen Street, W.C.2, on December 23, brings a whiff of party jollity which has been almost unknown this four years and more. Does it mean that the 20th-Fox chief can smell victory and peace from afar and wishes to be first with a joyful anticipatory celebration?

ALTHOUGH an invitation to meet Morris Ernst promised well, I cannot say I anticipated that a lawyer of such eminence would disclose details of his briefing by J. Arthur Rank to a party of newspapermen. Consequently, his reticence on their agreed plan of campaign by which it is hoped to open up the American market to British films was in no way a disappointment.

BUT if there was no disappointment there was a feeling of profound discouragement engendered by Ernst's insistence on the obstacles to be met with in U.S. by British producers. It may be that his words reflected caution, and were a warning against possible complacency; notwithstanding his admissions that there did exist some sort of a plan for scaling the almost insuperable barriers which exist in America against an assault by British films.

ONE thing that struck me was that Ernst's conclusions provide striking confirmation of Michael Balcon's insistence on the obstacles that confront the British producer who desires to enter the American market. These views have applied the fuse to a barrage of correspondence in *The Times* on the subject of U.S. distribution, but read in conjunction Ernst's admission, it is ob that only very exceptional B subjects can play to paying gr and even then will rarely reac screens of Number One theatr

THE only conclusion to derived from the Ernst cussion was that British could never hope under exi circumstances to enter the market, that he was sorry fo and that the best we can ho that American films should made in Britain if we are to serve a British industry. I ca conceive, however, that this the essence of the advice he dered to J. Arthur Rank.

SCARCITY of the goodies toys which mean so muc children at Christmas time ha some managers to suspend treats which used to be such a ture of kinemas on the days ceding December 25. This i so in all cases.

FROM a cutting from the S *Times*, I see that E. C Rowland, general manager o County, is planning his elev Christmas treat, which he mates will bring the tota kiddies entertained during period to 24,000. He has disco some toys somewhere, hopes little fruit, is providing them a film and stage show and a P and Judy.

IN the IDEAL KINEMA last particulars were given o Victoria, Nottingham, the first specially built kinema. T it was stated that 1908 was opening date. This was exaggeration as the theatre op on February 4, 1910. So far, E. A. Stone's Lewisham entry the White City kinema to w reference was made in these of November 11 and 18 hold record.

EALING Studios and Distr tion is striking a new no advertising and using first artists to achieve it. The insert for "San Demetrio, Lond in this number, was executed Capt. Barnett Freedman, official war artist to the Admir Freedman went down to Ea Studios and secured short sitt from the main film charac whose portraits are used in advertisement.

EXHIBITORS who are in habit of detaching K inserts for use for lobby dis purposes, in view of the p restrictions, may find the ce spread useful in adding a dign note of colour to the foyer.

MY mention of the exte runs at the Grainger Kin Newcastle, in last week's KINE. brought me a letter from manager, E. J. Smith, saying the long runs mentioned are the only extended runs, as th or four-week runs are q common. "Warsaw Concer played for nine weeks at the en last year, and "Wuthe Heights" completed a seven-w run about a month ago.

THE STROLL

Close-Ups

by

SCREENCOMBER

All Vice

A SERIES of spasmodic and hesitant attempts to mount the water waggon were completly upstaged by the arrival of our illustrate, Vice-Admiral A. b. Pelot-Bartin, who, it seems, after our last meeting, had also failed to take the pledge. What he pledged we never quite found out, but our watch is still missing. Being a sailor, no doubt, it is considered an act of friendship to take Neptune's watch for him.

Correspondence

SIR,—I speak from experience, having made British films in America and American films in Britain, and assert that the American market is open and eager to show such films.—Yours, *SIR PLIAXE WARDOUR.*

Mr. Mitchell Baulkin.

Sir Poleaxe Wardour.

More Correspondence

SIR,—I can state with first-hand knowledge that the Kurdistan market is willing to screen British pictures, providing they are screened from left to right and the sound track is reversed. In fact, many critics insist that numerous British features can be improved by showing them this way. The numerous one-night Kurdi stands are at your service.—Yours, *KURDS AND WHEY.*

Mr. Mitchell Baulkin.

Sir Poleaxe Wardour.

(*This correspondence must now cease.*—Ed.)

Mr. Mitchell Baulkin.

Veteran Memories

WE well remember that day our old partner, Cecil Court, caught up a silent sound film, so that he might not disturb the film fans' sleep. As usual, he was years ahead of his time, because in those days film critics hadn't been invented.

BETTER WEST END PUBLICITY

Meeting Next Monday

A move to make film publicity more efficient and deal with post-war and other problems as they arise in future has led to the arranging of a meeting of film distributors' publicity directors and film publicity chiefs on Monday next in London.

This development has grown out of the Central Clearing Houses, an organisation of which A. E. Newland is the convener, whose main function has been to arrange the booking of West End Press shows to avoid clashes.

The present members of the Central Clearing House are Mervyn Pinnerson, Selby Howe, David Dillon, Damen, A. S. Quaker, P. Barnes, Jos. Pole, Miss Lyons, A. Allighan, Gayne Hunter, Mae Murray and A. E. Newland, convener.

U.S. Majors Deny Rank Negotiations

Special "Kine." cable from "Motion Picture Daily"

U.A.'s EDWARD RAFTERY denies the company is negotiating with Maurice Ernst for company's purchase, likewise RKO-Radio's N. P. Rathvon and Paramount's John Hicks deny sales or any deal with J. A. Rank by their companies as reported in New York.

PARAMOUNT'S John Hicks is named Adviser on film distribution in Office of War Information to the liberated countries. He also retains his post in Paramount.

1,300 CANADIAN Exhibitors face two seat-taxes for music rights as a result of the American P.R.S. split with Canadian P.R.S., which heretofore collected for both.

WARNERS will continue their production of patriotic films in post-war period says Harry Warner.

WENDELL WILKIE is producing and appearing in a series of Topic of the Day shorts.

ERITREA SEES COWARD FILM

Fitted with sub-titles in Italian, the Noel Coward epic film "In Which We Serve" was screened in the Atlantic kinema Asmara, Eritrea, towards the end of November.

The Ministry of Information in Eritrea installed a special machine at the Atlantic through which sub-titles, especially made for Eritrea, were projected on to a supplementary screen.

The latest War Pictorial News has also a set of Italian sub-titles with it, and the whole programme at the Atlantic Kinema being of great entertainment value to the Italians.

By this new process the Italians of Asmara are now able to see and enjoy to the full the latest English-speaking films brought to the territory. It is hoped that, before long, a way may be found to instal this same system also in outlying kinemas in Eritrea.

"Bell" Seat Ramp

So great is the demand for seats for Paramount's "For Whom the Bell Tolls" at the Carlton, and so long are the queues of people waiting to book for this picture, that a number of "rackets" have been organised, whereby blocks of seats have been bought and subsequently re-sold for prices in excess of the official admission prices.

In view of this ramp, the management of the Carlton advise the public that seats should only be booked at the theatre itself or at one of the recognised theatre booking agencies.

OBSTACLES TO BRITISH DISTRIBUTION IN U.S.

Morris Ernst's Frank Admissions

THE possibility of British films breaking into the American market in a big way was frankly discussed last week by Morris Ernst, an eminent U.S. Attorney, who is understood to be representing the film interests of J. Arthur Rank in the United States. He was outspoken concerning the obstacles, although he believed that these could be overcome, but he was not prepared to elaborate the lines upon which it could be done.

Mr. Ernst said it was well to examine the complete coverage of films possible in America. There were 17,000 theatres, but, in effect, they had a maximum ceiling of worthwhile theatres numbering some 10,000; but it must be remembered that the holding of the companies to which he had referred amounted to about 70 per cent. of the box-office potentialities, and was represented by about 2,500 theatres.

If we consider these figures in relation to the fact that the major companies are producers it is obvious that they would be perfect "suckers" to play British pictures in preference to their own. It would be seen, therefore, that the chance of British films breaking into the market was discouraging.

Not Consumable

Mr. Ernst believed it would be wholesome if British films could make the American Industry sit up, but he did not think Britain had yet made the pictures which the market can legitimately consume. He would admit that American producers were worried. They are concerned about the progress of Del Giudice and Two Cities, who appeared to have mastered the Hollywood formula of production. That did not mean to say that other companies did not make good pictures, but to his mind Two Cities had displayed an admirable consistency in the quality of their product. **But to break into the U.S. market, a British film would have to be five times as profitable as the American, which would have to be shelved to make room for it.** They would understand the position when he mentioned that owing to the growing policy of lengthy runs there resulted what was known over there as a back log of as many as 15 or 20 pictures. Therefore it was not to be expected these companies were prepared to take British pictures and scrap their own films unless they were ready to close down one of their own producing factories.

U.S. Films Crowded Out

Incidentally, Mr. Ernst mentioned that certain excellent American pictures had suffered similarly to British films; one instance was the Steinbeck subject, "Forgotten Village," which had a front rank star, Meredith Burgess, and a great cameraman, Cline, yet could not obtain distribution. The refusal was not vicious, but simply the effect of economic processes.

Defects of Our Films

He had been told that British pictures have fundamental defects.

Continued on page 35

GRADING IN THE COMMONS

"Arbitrary Hollywood Renters"

In the House of Commons, Rostron Duckworth (Cons., Moss Side, Manchester) is to ask the President of the Board of Trade whether he is aware that Hollywood renters are insisting that independent British exhibitors must take, on extortionate percentage terms, films that the renters arbitrarily grade A, before being permitted to book the more modest productions which experience shows often prove the more popular.

The point is also made as to whether such conditional selling is permitted in any other sphere of British commerce, and whether he can take any action to terminate this practice.

FILM AND LOCAL GOVERNMENT

A programme of film subjects relating to civics was witnessed by Members of the Birmingham City Council, J.P.'s for the city, and other representative people who accepted the invitation of the Birmingham Reconstruction Committee, in conjunction with the British Film Institute, on Thursday of last week to an exhibition of civic films at the Forum Theatre, New Street.

The programme consisted of three documentary films: "All Those in Favour," by Paul Rotha; "The City," illustrating the need for town planning in the U.S.A.; and "The Londoners," which was made just prior to the War by the Commercial Gas Association, describing the L.C.C.'s efforts to banish squalor and slumdom.

A hint that Birmingham should make its own quota to films was given by Oliver Bell, Director of the Film Institute.

Ald. Norman Tiptaft, Chairman of the Birmingham Reconstruction Committee, stated that his committee were of the opinion that the use of films would induce a keener civic sense among the people of the city. A film on Birmingham would assist in wiping out its heritage of squalor, architectural mediocrity, and depressing vistas, and at the same time would extend its not inglorious array of civic accomplishments which stood to its credit.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., DEC. 9 AND WED., DEC. 15

Thursday

Follies Girl
(Pathe)

The Rialto. **10.30 a.m.**

Cast: Wendy Barrie, Gordon Oliver and Doris Nolan. **Director:** William Rowland.

Filmed in New York, the home of hit stage shows and hit tunes, "Follies Girl" deals with the adventures of a millionaire Army private who meets his dream girl under circumstances that are, to say the least, hilarious. It takes the entire cast of a Broadway show and a good portion of the United States Army and a series of rollicking adventures to bring the two together in the final embrace.

Wendy Barrie plays the girl and Gordon Oliver is the boy.

Length: 6,040 ft. Certificate: "U."

King of the Cowboys
(British Lion)

Studio One. **10.45 a.m.**

Cast: Roy Rogers, Smiley Burnette, Bob Nolan and the Sons of the Pioneers, Peggy Moran, Gerald Mohr, Dorothea Kent, Lloyd Corrigan, James Bush, Russell Hicks, Irving Bacon, Norman Willis. **Director:** Joseph Kane.

It becomes too nearly a cliche to say with each successive Roy Rogers' picture that it is Rogers' greatest ever: but with the arithmetical progression of enthusiasm which greets these films, every greeting more hearty than the last, it is a phrase difficult to avoid. Suffice it to say of this one that it is more costly, more lavish, more musical, more romantic and more thrilling than its popular predecessors.

The story takes an individual line. It concerns a music-hall act, a "telepathy" turn, that is used to assist sabotage activities. A code word from a questioner in the audience is a sign for the saboteurs to go ahead with their work. The authorities have little success in tracking the gang, and Roy Rogers is called in to help. Roy soon catches on to the skulduggery, and from then on the order of the day is "action stations." Fast and furiously it goes, gun battles, tooth-and-nail fights, thugs biting the dust, hair's-breath escapes, nightmare rides at breakneck speed and a pretty girl in the background—Peggy Moran, a new and charming leading lady for Roy. Of course, Roy and his friends prevent the sabotage and give the gang what was coming to them, and Roy finds time for seven new songs in between.

Wings Over the Pacific
(Pathe)

G.-B. Theatre, Film House. **2.30 p.m.**

Cast: Inez Cooper, Edward Norris and Montague Love with Robert Armstrong and Henry Guttman. **Director:** Phil Rosen.

In this story, a South Sea island is roused from its peaceful existence when an aerial dogfight in the sky overhead brings an American and a German flyer crashing on to the beach, and the plot details the intrigue which follows, complicated by a love affair between the American aviator and the daughter of the white owner of the outpost. The climax finds the island a seething battlefield in the present war.

Length: 5,482 ft. Certificate: "U."

Friday

Here Comes Kelly
(Pathe)

The Rialto. **10.30 a.m.**

Cast: Eddie Quillan and Joan Woodbury with Sidney Miller, Maxie Rosenbloom and Mary Gordon. **Director:** William Beaudine.

The story presents Eddie Quillan as a young man who can never hold a job, but who continually manages to get himself in scrapes of the most hilarious kind. Almost everyone else in the picture succeeds in adding to his troubles, and the climax comes in a roar of laughter.

Length: 5,772 ft. Certificate: "U."

Nobody's Darling
(British Lion)

Studio One. **11 a.m.**

Cast: Mary Lee, Louis Calhern, Gladys George, Jackie Moran, Lee Patrick, Benny Bartlett, Marcia Mae Jones, Roberta Smith, Lloyd Corrigan, Jonathan Hale, Sylvia Field, Billy Dawson, Beverly Boyd. **Director:** Anthony Mann.

Little Mary Lee, with her irresistible sympathetic appeal for the average family, has obviously established herself as a firm favourite, and this latest picture should do much to enhance her popularity. The film gives admirable scope for her singing ability and rather wistful charm, presenting her, as it does, as a slightly dowdy member of a very éclatante Hollywood school. Despite her ambition to be a great screen star like her mother, Mary cannot even get a part in the school show until one day she manages to get a singing rôle. Success is within her grasp, but suddenly there is trouble at home. Mary goes home, but her mother has decided to leave her father. Crestfallen, Mary returns to school, only to find the jeers at her lack of technique renewed. So she runs away. This causes a sensation. Mary's mother, realising, in her worry, her mistake, returns to her home and eventually Mary returns happily to school. The picture is unpretentiously charming, homely and natural without being sentimental.

Spy Train
(Pathe)

G.-B. Theatre. **2.30 p.m.**

Cast: Richard Travis and Catherine Craig with Chick Chandler and Thelma White. **Director:** Harold Young.

The action of this film takes place aboard a train at night, and the closed doors of various staterooms mask an exciting series of events. The plot gets under way when spies board the train with a sachel which they think contains important papers, but which in reality contains a bomb which will explode when the bag is opened. This forms a basis filled with tingling suspense, as the conflicting forces vie for possession of the luggage. Murder, near-murder and narrow escapes keep the action moving at a swift pace.

Length: 5,510 ft. Certificate: "A."

Tuesday

The Fallen Sparrow
(RKO-Radio)

Cambridge Theatre. **10.30 a.m.**

Cast: John Garfield, Maureen O'Hara, Walter Slezak, Patricia Morison, Martha O'Driscoll, Bruce Edwards, John Banner, John Miljan, Hugh Beaumont and Sam Goldenberg. **Director:** Richard Wallace.

A one-man fight against enemy agents whose sole mission was against him personally, makes the plot of "The Fallen Sparrow," a grand mystery adventure thriller.

The picture co-stars Maureen O'Hara and John Garfield, whose strikingly different romance also hits a new note. Their kisses and embraces are exchanged despite the heroine's knowledge that she is the first suspect on the hero's list.

Garfield also makes love to Martha O'Driscoll and brunette Patricia Morison, and through the women finally smokes his enemies out of their hiding places in New York City. He deals with them as ruthlessly as they would have dealt with him, particularly since they've been working on Hitler's orders.

Headin' for God's Country
(British Lion)

Rialto. **11 a.m.**

Cast: William Lundigan, Virginia Dale, Harry Davenport, Harry Shannon, Addison Richards, J. Frank Hamilton, Eddie Acuff, Wade Crosby, Skelton Knaggs, John Bleifer, Eddy Waller, Charlie Lung, Ernie Adams, Eddie Lee, James B. Leong, Anna Q. Nilsson. **Director:** William Morgan.

This is an exciting story set in the wide open spaces of Alaska, with a charmingly romantic atmosphere.

William Lundigan, who stars in the production, plays the part of a young prospector, down on his luck, who finds himself in the remote village of Sunivak, Alaska.

The canny inhabitants mistrust the "stranger," and Higgins, the local storekeeper, is particularly annoyed when Lundigan beats up his son for maltreating a dog, and is instrumental in having the young man put in prison.

To get even with Higgins and the other villagers, he takes advantage of the fact that the local printer, Clem Adams, gets drunk, and gains access to the printing press, where he prints a phoney copy of a Seattle newspaper, in which he headlines the news that the U.S. is at war with Japan (though this is not, at that time, true).

The people prepare for fighting—and in a thrilling dénouement they find their preparations are only just in time. The tale is well told, movingly acted, and directed with fine spirit.

The Shipbuilders
(Anglo-American)

Cambridge Theatre. **2.30 p.m.**

Cast: Clive Brook, Morland Grahame, Nell Ballantyne, Geoffrey Hibbert, Maudie Edwards, Gus McNaughton, Moira Lister. **Director:** John Baxter.

This British National screen version of the George Blake novel was filmed largely against a setting of the Clydeside shipyards and the Glasgow streets, and has been hailed as the best thing Baxter has done since "Love on the Dole." It is the story of "Danny," a Clydeside riveter, and his employer, "Pagan," the shipbuilder. It takes us through the days of the great slump in shipbuilding right up to the present boom, and shows how near we were to losing the shipbuilding industry entirely. It is set in the tenements of the workers and in the luxury homes of the shipbuilders, telling a parallel story of the effects of the slump on the worker and the employer.

Wednesday

Adventures of a Rookie
(RKO-Radio)

Cambridge Theatre. **10.30 a.m.**

Cast: Wally Brown, Alan Carney, Richard Martin, Erford Gage, Margaret Landry, Patti Brill, Rita Corday, Robert Anderson, John Hamilton, Ruth Lee and John Hamilton. **Director:** Leslie Goodwins.

Soldiers on leave stranded in a house with six beautiful girls by scarlet fever quarantine forms the hilarious basis for romance and comedy in RKO-
laugh-riot, "Adventures of a Ro
A new comedy team, Wally Bro
Alan Carney, along with the r
hero, Richard Martin, are snatc
of civilian life by the call-up.
just beginning to get used to Ar
when their first leave is grante
heroine Margaret Landry invites
a party at her house.
That's when the quarantine s
develops, and the subsequent adv
of the boys when they rejoin th
lead to the brilliant comedy buil
the unusual conclusion.

False Faces
(British Lion)

Studio One.

Cast: Stanley Ridges, Bill Henr
Williams, Veda Ann Borg,
Shaw, Joseph Crehan, Chester
John Maxwell, Dick Wessel
Nelson, Etta McDaniel, Nic
Director: George Sherman.

Highlighted on the colourful
ground of the tough and glitterin
club world, this murder mystery
original twist.

The story deals with a
Attorney's attempts to bring a
better understanding between
and his wayward son. When
becomes involved in a murder, he
between his paternal instinct to
him and his sworn duty to pr
him.

To make his problem all th
complex, his lovely young da
Diana, is in love with the man
wrongfully accused of the cri
which, the D.A. knows, his son
stand trial. His efforts to so
crime himself, thus clearing b
son and his prospective son-in-la
the story to a highly dramatic
and conclusion.

Stanley Ridges portrays the
the District Attorney, to whom
as important as devotion. Rex
plays the stormy son, and Jane
is the daughter.

Bill Henry has the rôle of th
orchestra leader, in love with
and falsely accused of the murde
glamorous night club singer, pl
Veda Ann Borg.

Battle for Music
(Anglo-American

Cambridge Theatre. 2
Cast: Jack Hylton, J. B. Priest
London Philharmonic Orches
Malcolm Sargent, Sir Adria
Constant Lambert, Warwick
waite, Eileen Joyce, Moi
Brian Michie. **Director:**
Taylor.

Something novel in screen en
ment is available in this drama
romantic story of the survival
London Philharmonic Orchestr
against a constantly changin
ground that moves from one big
cial city to the other, the pictur
duces almost everybody of note
concert world. It is difficult fo
realise just how exciting and m
the story behind the struggles
L.P.O. to keep going after
started. There is action and, of
plenty of music played with a c
has packed the largest halls
country to capacity. The pict
made by Strand Films at the
Studios at Elstree.

ANGLO-AMERICA
RE-RELEASE DRI

A re-release drive, launch
Anglo-American among its
force, has resulted in the fol
areas receiving prizes:
First prize, Leeds,
manager J. Lawrence.
Second prize, London,
manager J. Wilson.
Third prize, Belfast,
manager J. Ritchie.
The individual sale
prize was awarded to
Miller, London branch; R
up, Leslie Rose, Leeds.

...o high for PARADISE

say the Critics

...the picture of the week. Laurence Olivier contributes a delightful comedy performance . . . You must see "The Demi-Paradise."

Ewart Hodgson, News of the World.

...an unusual and clever picture in which Laurence Olivier gives a masterly and attractive study . . .

P. L. Mannock, Daily Herald.

A brilliant comedy hit . . . 100 per cent. entertainment . . . outstanding general entertainment destined for delighted appreciation.

The Cinema.

One of the biggest comedy successes of this year, one calculated to make records set by previous laughter hits look like pin money . . . This, then, is a brilliantly-made picture which is enjoyment and laughter all the way.

The Daily Film Renter.

Bright, brilliantly acted goodwill romantic comedy drama . . . universal box-office appeal . . . amusing, intelligent, and moving story, great performance by Laurence Olivier, flawless support, clever dialogue . . . immense propaganda values, strong feminine angle, intriguing title, and big star values.

The Kinematograph Weekly.

GB NEWS
WORLD'S LATEST NEWSREEL

British Film Finance

INSURANCE COMPANY SUES BROKERS

IN the King's Bench Division on Monday, December 6, Mr. Justice Tucker had before him an action by the Sea Insurance Co., Ltd., of Exchange Buildings, Liverpool, against B. A. Glanvill, E. V. Enthoven, B. C. Mordan, F. C. Ellis, A. D. R. Goulder, L. Howard Wilkins, and B. P. Cromie, formerly carrying on business under the name of Glanvill, Enthoven and Co., insurance brokers. The action arose out of the financing of certain British film companies in 1935 and 1936, by means of advances made by banks on the security of insurance policies.

The plaintiffs alleged that they were induced, by representations made by A. St. J. Austin, for the defendants, to underwrite some policies. Their premium income was about £5,000, and their losses—in respect of which they now claimed damages—amounted to more than £73,000. Defendants denied any misrepresentation, negligence, breach of duty or lack of care and skill in relation to the transactions.

Underwrote Policies

H. J. Wallington, K.C., for the plaintiffs, said the defendants were formerly partners in Glanvill, Enthoven and Co. Plaintiffs underwrote a number of policies on the faith of representatives made to them by Mr. Austin, in the service of the defendants, who was very active in the transactions out of which the case arose. The Sea Insurance Co., Ltd., was one of a number of companies which underwrote policies in respect of advances made by a number of banks to British film companies in 1935 and 1936. The policies formed the security for the banks.

It was ultimately proved to be the case that the plaintiffs were called upon to pay under the policies.

Alleged Representations

Mr. Wallington described how Mr. Oscar Prentice, general manager of the Sea Insurance Co., Ltd., saw one of the defendant partners and Mr. Austin late in 1935 with reference to underwriting parts of the policies covering the advances. He had several interviews with Mr. Austin, and it was alleged that Mr. Prentice was told that arrangements had been made as to payments by the distributors, by guarantees on the part of other people, and by the formation of a company called Aldgate Trustees, Ltd., which would operate for the protection of the underwriters. Representations were also made as to prominent companies, principal of which was the Guildhall Insurance Co., Ltd., being heavily interested in this form of film finance policies. It was also alleged that satisfactory collateral security had been furnished by persons interested in the productions. Plaintiffs' case was that the representations were not in accordance with the facts, and that they were entitled to damages.

Mr. Prentice gave evidence in support of plaintiff company's case, and said he would not have initialled the slips had it not been for the statements which Mr. Austin made.

He was cross-examined at great length by Philip Vos, K.C., for the defendants, who suggested that before the writ was issued in October, 1940, no complaint was made or expression of dissatisfaction uttered with anything that Mr. Austin or any of the defendants had done.

The hearing was adjourned.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	64/3	+ -/6
Assoc. Brit. Pic. Corp. 5/- Ord.	16/1¼	+ -/1¼
,, 6% Pref.	23/3	— -/7½
,, 4½% Debs.	£104	- 10/-
A.P.P.H. Ord.	24/1½	+ -/1½
Brit. & Dom. Films £1 ..	3/10½	+ -/1½
Brit. Lion 7½% Pref. 10/-	11/-	—
Capital Prov. News 5/- ..	4/3¾	—
Cine. Television Dfd. (6d.)	9/4½	.+ -/6
Dufay-Chromex 5/- Ord.	3/3	—
Gaumont British Ord. 10/-	16/9	+ -/1½
,, "A" Ord.	7/10½	+ -/3
,, 5½% 1st Pref. ..	20/4½	+ -/1½
,, 4½% Debs.	£101½	— £1
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort. Deb.	£101¾	—
Mde. Tussaud 1/- Def. ..	1/8	+ -/1½
,, £1 Prefd. Ord. ..	17/3	+ -/3
Moss Empires £1 Ord. ..	39/3	+ -/6
,, £1 Cum. Pref. ..	22/4½	—
Odeon 5/- Ord.	27/6	+ 1/9
,, 6% Pref.	22/7½	+ -/4½
,, 5% Debs.	£104½	+ 10/-
P.C.T. 10% Cum. Pref. ..	35/3	— -/3
,, Cum. "A" Pref. £1	28/6	—
,, Cum. "B" Pref. ..	28/9	+ -/4½
,, Const. 7% Pref. ..	26/-	— -/3
Scophony (5/-)	3/4½	—
Sound City (Films) 6% Pref.	8/3	—
Stoll Th. Corp.	13/-	—
Twentieth Cent. Ord. ..	1/-	+ -/-
,, 6% Pref. ..	4/-	— -/1½
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	19/9	—
,, 2nd Pref.	19/-	—

£1 shares unless otherwise stated.

REVIVAL IN FILM ISSUES

UNDER the lead of Odeons, which jumped 1s. 9d. to 27s 6d., the kinema share market showed signs of revival during the past week. Odeon 6 per cent. pref. rose 4½d. to 22s. 7½d., and the debentures 10s. to £104½.

A.B.P.C. ordinary were a trifle harder at 16s. 1½d., while Gaumont "A" pref. rose 3d. to 7s. 10½d.

Elsewhere African Theatres improved to 64s. 3d., a rise of 6d., while Cinema Television deferred recovered the 6d. they lost the previous week, at 9s. 4½d. Madame Tussaud's issues were better again at 1s. 8d. for the deferred, and 17s. 3d. for the preferred. Moss Empires gained 6d. at 29s. 3d.

P.C.T. preference issues were less buoyant, although the "B" shares gained 4½d. at 28s. 9d.

Falls were registered by A.B.P.C. pref. at 23s. 3d., a loss of 7½d., by the 4½ per ceent debentures at £104, down 10s. by Gaumont 4½ debs. at £101½, down £1, and by 20th Century 6 per cent pref. at 4s., down 1½d.

ELITE PICTURE THEATRE (NOTTINGHAM)

Profits of Elite Picture Theatre (Nottingham) for the year to March 31 last amounted to £16,686, against £12,606. After paying mortgage and debenture interest, war damage insurance, tax, and debenture redemption, the sum of £1,548 remained, which enabled the directorsi to reduce the debit balance carried forward to £413.

Alan E. Tucker has joined the publicity staff of A.B.C., and will work under Dillon Damen. He resigned the post of advertisement manager to the *West London Chronicle* to take up this appointment.

Company Notes and News

NEW PRIVATE COMPANIES

Beacon Studios, Ltd. — Registered November 26. Capital, £1,000 in 1,000 shares of £1 each. Photographers, manufacturers of and dealers in cameras, kine-cameras, projectors, etc. The directors are Bernard Bennett, 30, Chessington Avenue, N.3; Hannah C. Cooper, 319, Mount Royal, W.1. Solicitor: Thos. V. Edwards, 95-6, Whitechapel High Street, E.1. Registered office: 29-31, Oxford Street, W.1.

Tivoli Cinema, Ltd.—Registered in Dublin October 19. Capital, £35,000 in 35,000 shares of £1 each. Kinema proprietors, etc. The first directors are not named.

Shaffer Productions, Ltd.—Registered November 27. Capital, £100 in 100 shares of £1 each. Air-conditioning engineers, etc. The subscribers (each with one share) are Geo. J. Shaffer, 94, Regency Lodge, N.W.3, automobile engineer; G. J. Shaffer and Co., Ltd., 61, Cheapside, E.C.2. Geo. J. Shaffer is permanent director and chairman. Registered office: 61, Cheapside, E.C.2.

Nern, Ltd.—Registered December 1. Capital, £1,000 in 1,000 shares of £1 each. Manufacturers of and dealers in cameras, films and photographic and kinematographic requisites, etc. Solicitors: Kenneth Brown, Baker, Baker, Essex House, W.C.2.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Automatic (Barnes, 1932), Ltd. Printers, manufacturers and publishers of kinematograph films, etc., National House, 60-66, Wardour Street, W.1.—Wm. B. Cullen, of 4, Lloyds Avenue, Fenchurch Street, E.C., ceased to act as receiver and manager on October 18, 1943.

SATISFACTIONS

Bath Cinema Co. (Leamington), Ltd., 57, Parade, Leamington Spa.—Satisfaction in full on May 26, 1937, of memorandum of deposit of deeds dated October 29, 1930, and registered November 18, 1930, securing all moneys due or to become due from the company to Westminster Bank, Ltd. (Notice filed November 26, 1943.)

Denham Laboratories, Ltd., Denham, nr. Uxbridge, Middx.—Satisfaction to the extent of £8,200 on October 16, 1943, of trust deed dated January 12, 1938, and registered January 18, 1938, securing £72,500 debenture stock.

Majestic Cinema (W. H'pool), Ltd., 15-16, High Row, Darlington.—Satisfaction in full on November 15, 1943, of debenture dated July 24, 1936, and registered July 31, 1936, securing all moneys due or to become due from the company to Barclays Bank, Ltd.

Ollerton Pictures, Ltd., Picture House, Boughton Road, New Ollerton, Newark, Notts.—Satisfaction (1) on September 15, 1943, of charge dated June 13, 1929, and registered June 29, (2) on September 30, 1943, of mortgage or charge registered March 26, 1928, and (3) on same date of mortgage or charge registered December 28, 1929.

Associated Theatre Properties

A substantial improvement in the fortunes of Associated Theatre Properties (London), Ltd. (in which Stoll Theatres Corporation has a large interest), is revealed in the latest report for the year ended June 30, 1943.

Against a loss of £6,942 for the previous year, the company now reports a profit of £4,934. The debit balance to be carried forward now amounts to £122,902.

General Film Distributors are to handle, free of cost, the Irish National Film Unit's first film, "To-morrow's Bread," which is to urge farmers to grow more wheat. At its première at the Grafton, Dublin, Mr. De Valera and members of his Cabinet attended.

I. OF MAN KINEMAS PROSPER

A GENERAL all-round improvement in business during past year was reported at the ann meeting of the Palace and De Castle, Ltd., at Douglas, Isle Man.

A. Brittain, presiding in the sence of the chairman, A. E. Ki who was ill, said the improvem in trading results was reflected the balance brought forward fr revenue account of £14,684, compared with £9,493 last year, increase of £5,191. The increase the number of visitors to the isl had materially assisted in bri ing about these results.

During its last financial y their subsidiary company, Onc Cinema, Ltd., made a profit, that improvement was being ma tained.

Investments at £39,449 showed increase over the previous ye amount of £2,150, such increase presenting partially the inv ments of the sinking fund ins ment payable to them and pa the investment of surplus mon

As regards the outstanding l ance of the 5 per cent. bon which amounted to £24,000, board proposed definitely to deem them, and should ex funds be required for that or other purpose, they proposed issue 4 per cent. Debenture st for the amount required, and t stock would be issued firstly existing holders of their 4 per ce debenture stock.

The declaration of two ye arrears of preference share i terest at 5 per cent. was declared

B.B. Pictures (1920)

Trading profit to March £14,155; brought in, £1,650. Fr E.P.T. reserve, £300. Divide 6 per cent.; forward £1,782.

Continued from page 3

FINANCE CHARGES WITHDRAWN

were concerned, they made it qu clear to him that they had all alo wished to put an end to the w unhappy atmosphere which, unnaturally, had grown up throu this new experiment in underw ing; that they were perfectly c tent to accept the expression wh his learned friend had given, to echo it, so far as they were c cerned, in just the same words.

Justice Tucker agreed to withdrawal of the record. Hav heard as much as he had he he thought the parties had ta a very reasonable and pro course.

H. J. Wallington, K.C., Harry Att and S. Knox Cunningham (instructed Layton and Co.) appeared on behalf the plaintiffs.

Philip Vos K.C., Valentine Hol and B. M. Goodman (instructed William Charles Crocker) appeared behalf of the defendants.

WAR OFFICE COMMITTEE WOBBLES

Three Now Instead of One

THE Trade is somewhat nonplussed by a decision recently made by the War Office. A few months ago invitations were sent out to Trade bodies to send two representatives to a W.O. Advisory Committee which would supersede the committee which had been functioning in the past.

Notification has now been issued to the organisations concerned that this committee will not now come into being and that the old committee is dissolved, "its purpose having been achieved."

In their place three new committees will be set up, composed of representatives of the War Office and (1) production, (2) distribution, and (3) exhibition interests. Each committee will be under the Department of Army Kinematography's ægis.

Invitations are likely to be sent out shortly to the three associations to send representatives.

Army Films

A request from the War Office for 16-mm. Technicolor prints was left for enquiries to be made regarding availability of negative for printing and pressure upon Technicolor resources.

A request for films for R.A.F. stations in India and South-East Asia was left for further investigation, complications arising from the fact that distribution of American films in those countries are held by American principals.

Troop Screenings for C.T.B.F.

A scheme for screening films to troops in Scotland on Sundays, the whole of the proceeds to go to the C.T.B.F., was approved. Alex King is the applicant for this permission. In his letter he stated that all he was getting out of it was more work.

It was thought by the meeting that the scheme should not become widespread, it being desirable to limit possibilities of difficulties arising.

The question of the termination of the tenancy of Langley Park is to be further dealt with by the committee.

A revised plan for a Film House in Dublin is being communicated to interested members.

CHILD BAN ON SECOND HOUSES

Durham County Education Committee has adopted a resolution from Easington Education Committee in favour of steps being taken to prevent children below the elementary school leaving age from attending the second houses at kinemas.

The proposal, which has been referred to the County Council Parliamentary Committee, is receiving some support by educationists and school teachers.

There are others who consider that it is a matter for parents to consider and decide upon in the interests of their children.

At Shepton Mallet Juvenile Court, two lads of 12 and 13 were placed on probation for two years for committing wilful damage to kinema seats. The upholstery of the seats had been cut with knives and some of the stuffing removed. The magistrates made an order that they should not visit the kinema for twelve months.

Charles Boyer, Clarence Muse and Charles Winninger in a scene from Universal's FLESH AND FANTASY, which is having a successful premiere at the Leicester Square Theatre (G.F.D.)

SCOTS PROPAGANDA FILMS FEATURED ON ST. ANDREW'S DAY

The three Scottish films which were part of the St. Andrew's Day celebrations held in Scotland and shown at meetings addressed by prominent Scots political personalities attracted splendid audiences. In Edinburgh Thomas Johnston, Secretary of State, spoke at the Playhouse with Lord Provost Sir William Y. Darling as chairman. At this meeting the audience was shown "Highland Doctor," which traces the development of the medical services in the Highlands and Islands, and "Power for the Highlands," which traces the prospective development of the water power system.

Similar meetings were held in Dundee, Glasgow, Coatbridge and Aberdeen, where kinemas were placed at the disposal of the speakers. At the New Savoy, Glasgow, Lynden Laird, the organist, was featured; in Coatbridge the Regal had to organise for a pipe band, films and speakers; in Aberdeen, the Gordon Highlanders' band was also incorporated, with speakers and films, and there were similar shows at the La Scala, Dundee, and King's, Perth.

Rebuilding Plans

Plans for the rebuilding of the Central Picture House, Greenock, recently destroyed by fire, have been approved by the Dean of Guild Court. Work on the new kinema, which will have seating accommodation for over 1,000 persons, is to begin almost immediately.

There is also a possibility of La Scala, Clydebank, which has been closed for over two years, being rebuilt.

Cinema Club Luncheon

The monthly luncheon is tomorrow (Friday) in the Picture House Café, Sauchiehall Street, at one o'clock. Once again it is Ladies' Day special Christmas luncheon, and members are assured of an entertaining hour or so as several artistes will provide entertainment. There will also be an orchestra.

Scottish Benevolent Rules Change

After many months of strenuous labour the sub-committee of the Scottish Cinema Benevolent Fund has reached the stage in the consideration of the constitution where there is a likelihood of those revised rules being put forward for consideration by the members at an early date.

Film Guilds for Adolescents

How the kinema can be used to solve to-day's youth problems was discussed at a meeting in the Vogue, Govan, last week, between representatives from factories, shipyards and educational and youth organisations.

The advisability of obtaining Sunday kinema programmes for youths was considered, and a committee was appointed to go into the question in detail with regard to the formation of such a club in Govan.

Three Years to Make

A short Scottish documentary film which was premièred on St. Andrew's Day took nearly three years to make it is revealed by a KINE. correspondent.

The film, "Good Health," sponsored by the Ministry of Information and the Glasgow Public Health Department, was produced by Scottish Films. The script was first submitted in March, 1941, but over two years elapsed before the final shooting script and the financial arrangements satisfied the parties concerned, and it was ultimately completed in two years nine months.

Photography Pioneer Dead

A well-known Scottish pioneer of flashlight photography, William Alexander, of Dundee, who was specially interested in colour work, did much valuable experimental work for kinema purposes, died in Dundee at the age of 71 years.

Always interested in photography, he started business in High Street, Dundee, in 1903, later transferring to Union Street. Over 30 years ago he was specialising in flashlight photography, and worked hard at it even after retiring from business.

He is survived by his wife and two sons.

Kinema Club Distribution Rejected

K.R.S. DECISION

THE question of the supply of commercial films, either in 35 mm. or 16 mm., to kinema clubs in various towns came before the Council of the K.R.S. on Thursday of last week, when it was decided that the supply of such films to clubs was inimical to the interests of exhibitors who were K.R.S. members' customers.

The opinion was widely expressed that renters should discourage such supply. There was no desire to limit the activity of such clubs as had the aim of studying the art of the film or those that helped in cultural appreciation. The fear was expressed that clubs which were not associated with the British Film Institute might be finding a way to open on Sundays outside the provisions of the Sunday Entertainments Act.

Service Demands on Film Stock

A further allocation by the Board of Trade of five million feet of film stock to enable renters to meet the increased demand by the Services for film copies was also discussed.

The grant of stock was made to cover the period till February 15, 1944.

It was stated that the allocation would be made *pro rata*, and that the stock was not granted solely for printing copies for the Services but to enable the necessary prints to possess the longer screen life which Service demands entailed.

Nominations to Committee

Anticipating that the C.E.A. General Council might require an early meeting with renters as a result of the discussion on film rentals during the previous week, it was decided that nominations be made to such a committee should it be set up.

Six nominations, together with president and secretary, were made for the "1st eleven," with four reserves, who should act in the absence of others.

The "1st eleven" consists of Major Baker (president), S. Eckman, J. Friedman, F. L. Harley, S. F. Ditcham, S. W. Smith, D. Rose, with F. Hill (secretary). Reserves: W. Moffat, E. J. Carr, D. E. Griffith, J. Jackson.

ROOSEVELT'S FAVOURITE MYSTERY!

"The Lodger"

Mrs. Belloc Lowndes' famous thriller, "The Lodger," recently dramatised by 20th Century-Fox, is, according to Washington columnists, President Roosevelt's favourite mystery thriller.

A fictional story built round the few known facts of the infamous Jack the Ripper's crimes—which, incidentally, have never been solved—"The Lodger" stars Merle Oberon, George Sanders, Laird Cregar, Sir Cedric Hardwicke, Sara Allgood and Aubrey Mather.

Described as transferred on to the screen on an expensive scale, the suspenseful drama is one of the highlights of 20th-Fox's 1944 release schedule.

"Snow White" Returns to New Gallery

Walt Disney's great feature success, "Snow White and the Seven Dwarfs," is to return to the New Gallery Kinema, Regent Street, for a season opening just before Christmas.

The decision to re-show the film has been brought about by the growing public demand for a further opportunity to see Disney's masterpiece.

C

M-G-M SETS SIX MONTHS' RELEASE SCHEDULE

Seven in Technicolor

BIG TITLES AND TOP-RANK STARS

EXHIBITORS who may have been worried over some recent pronouncements about a threatened shortage of product will be reassured when they read the schedule of M-G-M releases between January and July. They are a collection of important films, covering every branch of entertainment and interest, and backed by an unprecedented weight of star names from Metro-Goldwyn-Mayer's matchless roster.

No fewer than seven are in Technicolor, "Kismet," "Mr. Co-ed," "Broadway Rhythm," "America," "Thousands Cheer," "Lassie Come Home," and "Best Foot Forward."

Other titles are "Madame Curie," "Song of Russia," "Cross of Lorraine," "Cry Havoc," "The Heavenly Body," "Meet the People," "A Guy Named Joe." "White Cliffs," "Andy Hardy's Blonde Trouble," "Rationing," "Gaslight," "The Canterville Ghost," "Two Sisters and a Sailor."

These titles represent picture ready for immediate release, while the list of forthcoming product already on the stocks is equally impressive.

Boasting the names of virtually every outstanding personality on the company's roster, plus an imposing array of other top stars, M-G-M's schedule for the coming seven months promises current best sellers, spectacles, musicals, New York and London stage successes and original comedies. Two of these, "Best Foot Forward" and "Lassie, Come Home," have already been Trade shown. Both are in Technicolor. "Best Foot Forward" stars Lucille Ball, witn William Gaxton, Virginia Weidler, Tommy Dix, Nancy Walker, June Allyson, Kenny Bowers, Gloria DeHaven, Jack Gordon and Harry James and his Music Makers. "Lassie, Come Home" stars, in the main, Lassie herself, undoubtedly the most appealing dog artiste yet seen on the screen, with Roddy McDowall, Donald Crisp, Dame May Whitty, Edmund Gwenn, Nigel Bruce, Elsa Lanchester, Ben Webster, and many others. The critics hailed it vociferously.

The Curie Love Story

Coming to films not yet Trade shown, we have Greer Garson, Academy Award winner ("Mrs. Miniver"), and Walter Pidgeon co-starred in "Madame Curie," the love story of the co-discoverer of radium, based on Eve Curie's biography of her mother. "Madame Curie" is basically a love story, but it is also the absorbing scientific mystery story of the discovery of radium, a discovery directly resulting from the great devotion of Pierre and Marie Curie for each other. Miss Garson portrays the great Madame Curie and Pidgeon the whimsically amusing Pierre. Supporting are Henry Travers, Reginald Owen, Dame May Whitty and Robert Walker, the sensational newcomer who made such a hit of the part of the sailor in "Bataan."

Guest Stars' Feature Acts

Kathryn Grayson, Gene Kelly, Mary Astor and John Boles head the cast of "Thousands Cheer"—a screen fan's treat, because it presents, as guest stars, virtually every top personality at the Metro-Goldwyn-Mayer studios. This is an excitingly funny story of love enmeshed in army routine, with Gene Kelly in the male romantic lead. Appearing in feature acts as guest stars are Mickey Rooney, Judy Garland, Red Skelton, Eleanor Powell, Ann Sothern, Lionel Barrymore, Margaret O'Brien, Lucille Ball, Frank Morgan, Jose Iturbi, Connie Gilchrist, Virginia O'Brien (the frozen-faced singer), Lena Horne, Kay Kyser and his Band, Bob Crosby and Ben Carter and orchestras, Gloria DeHaven, John Conti, Don Loper, Maxine Barrat, and the 6-ft. "Glamazons."

"Song of Russia" is Robert Taylor's last starring film before he joined the navy, with Susan Peters as the Russian girl with whom Taylor, as an American orchestra conductor, falls in love. Laid in war time Russia, this love story has moments of unusual poignancy and drama. The film also has humour, great Tschaikovsy music with a 150-piece symphony orchestra under Albert Coates's direction, and plenty of action.

Robert Benchley, one of the best laugh-getters of all, heads the supporting cast, which also includes Michael Chekhov, renowned Russian stage actor, Felix Bressart, Darryl Hickman, Jacqueline White, Patricia Prest and John Hodiak. Gregory Ratoff, Hollywood's famous Russian director, was in charge of "Song of Russia," and Joseph Pasternak produced.

Drama of France

Jean Pierre Aumont, Gene Kelly, Sir Cedric Hardwicke, Richard Whorf, Joseph Calleia and Peter Lorre head the all-male cast of the "Cross of Lorraine," M-G-M's war drama based on the best-seller "A Thousand Shall Fall," written by Hans Habe. It is a stirring portrayal, from an entirely new angle, of the rigours suffered in a German prison camp by a group of patriotic French soldiers.

"Cry Havoc," a stirring story of women on Bataan, presents an all-woman cast headed by stars Margaret Sullavan, Ann Sothern, Joan Blondell, Fay Bainter and Marsha Hunt. Exotic settings, variety and contrast of characters and the drama of the story make "Cry Havoc," a most unusual and timely film. Directed by Richard Thorpe.

America's Little People

"America," a big-scale Technicolor production starring Brian Donlevy, with Ann Richards, is the result of eighteen years of planning by its producer-director, King Vidor. The long script (longer than that of "G.W.T.W.") was two years in writing. It is essentially the story of the "little people" who have made the American nation great. In addition to those mentioned, the cast includes Jackie Jenkins (sensational youngster of "The Human Comedy"), John Qualen, J. M. Kerrigan and Dickie Hall.

William Powell and Hedy Lamarr are co-starred in "The Heavenly Body," a perfect comedy theme for this brilliant couple. As the "astrology crazy" wife of astronomer William Powell, Hedy Lamarr moves into an entirely new field of comedy portrayal, and the other angle of this amusing love triangle is supplied by James Craig.

Song in a Shipyard

Lucille Ball and Dick Powell are co-starred in "Meet the People," a musical comedy in a shipyard. Miss Ball is a tinsel and tights theatre darling who goes to work in a shipyard, and Dick Powell is a riveter in the same yard who writes plays in his spare time.

Margaret Sullavan makes a welcome return to the screen in CRY HAVOC, forthcoming M-G-M presentation

They lead a screen presentation rich in melody, song and comedy. In the strong supporting cast are Virginia O'Brien (frozen-faced singer) and Bert Lahr, the unforgettable Lion of "The Wizard of Oz."

Spencer Tracy and Irene Dunne, two great screen favourites, are together for the first time in "A Guy Named Joe," a delightful story of the life after death of fighting pilots. For her M-G-M debut Miss Dunne is seen as a ferry transport pilot. Van Johnson is a young pilot also in love with Miss Dunne, whose destiny is guided to some extent by Tracy, working, after his death, "from the Other Side." The director was Victor Fleming.

"The White Cliffs"

"The White Cliffs," starring Irene Dunne and featuring Alan Marshal, covers a sweep of years far beyond that of most stories. The story action is based on the poem "The White Cliffs of Dover," by Alice Duer Miiller. The cast is unusually powerful. It includes Frank Morgan, Gladys Cooper, Roddy McDowall, Dame May Whitty, C. Aubrey Smith and Elizabeth Taylor. The picture was directed by Clarence Brown.

"Broadway Rhythm," a rollicking musical production, brings to fans America's most popular songstress, Ginny Simms; the tapping feet of George Murphy; Tommy Dorsey and his Band; "Rochester," and many others whose names are household words. Gloria DeHaven and Kenny Bowers provide the youthful love interest, and Nancy Walker with Ben Blue provide hilarious comedy. Several new tune hits and the 6-ft. beauties who created a sensation in "Thousands Cheer" again decorate musical numbers. "Broadway Rhythm" was depicted by Roy Del Ruth.

Marshall in Andy Picture

Starting with "Andy Hardy's Blonde Trouble," the new Hardy Family picture, each film in this popular M-G-M series will be augmented by the appearance of one of Hollywood's top-ranking stars. In this one Herbert Marshall is the stellar personality. Marshall appears as Andy's faculty adviser when he begins his career as a college freshman. He not only helps Andy to get out of one of his most serious scrapes, but also has his own problem to solve—a love affair with one of his own pretty students, played by Bonita Granville. In addition to Mickey Rooney, Lewis Stone, Fay Holden and Sara Haden—all Hardy regulars—Bonita Granville, Keye Luke, Jean Porter and the Wilde Twins play important rôles. The Twins, Lyn and Lee, give Andy his blonde trouble. Tommy Dix is Mickey's college friend and fellow student, and Connie Gilchrist, famous character actress who has just signed a new M-G-M contract, makes her first appearance with the Hardy group, with Marta Linden to keep her company.

George B. Seitz is again in charge.

Topical Subject

Wallace Beery is starred in "Rationing" with Marjorie Main—their fifth teaming and Beery's fifteenth M-G-M picture. It is an amusing story about a butcher and his lady love on a rationing board. Gloria Dickson is a barber whose charms tempt Wallace Beery into an indiscretion. Eight-year-old Dickie Hall has a featured rôle, and a group of clever comedians and character players appear in support. Willis Goldbeck directs.

"Gaslight" Remade

Ingrid Bergman and Charles Boyer are co-starred in "Gaslight," a film based on the famous stage thriller by Patrick Hamilton. George Cukor is directing, with Arthur Hornblow producing. Joseph Cotten has the hero's rôle as a Scotland Yard detective who persists in trying to unravel a 20 year old murder. Supporting players include Dame May Whitty, Edmond Breon, Barbara Everest, Emile Rameaux, Heather Thatcher, John Abbot and Alec Craig. Miss Bergman sings four songs in the course of the picture.

"Mr. Co-Ed" stars Red Skelton in a comedy about a youth who finds legal means of attending an exclusive girls' school. This is another Technicolor subject, and Esther Williams, famous swimming star, has the feminine lead. The film has an important musical aid, and Basil Rathbone, for the first time in his screen career, has a broad comedy rôle.

The Frightened Ghost

Charles Laughton and Robert Young co-star in the whimsical "The Canterville Ghost," based on Oscar Wilde's famous short story, with Margaret O'Brien as the little girl whose conversations with the ghost unfold a strange mystery. The basic theme has been developed to bring the action to the present day. Laughton appears as Sir Simon Canterville, a ghost who has been terrorising England ever since his mysterious disappearance in 1784. A group of American rangers are housed in the old Canterville mansion, and they scare the ghost. Robert Young is one of the rangers, and others given important parts include William Gargan, Reginald Owen, Rags Ragland, Una O'Connor, Peter Lawford and Frances Raeburn.

"Kismet" Again

Ronald Colman and Marlene Dietrich will be co-starred in "Kismet," a much enlarged and Technicolor version of the famous play. Colman will play the beggar magician Hajj, Jamilla is Marlene Dietrich. James Craig is cast as the Caliph. The Grand Vizier is played by Edward Arnold, and Miss Joy Page, lovely young daughter of Mrs Jack L. Warner, portrays Marsinah, the daughter of Colman. Nautch and speciality dances provide attractive scenes. Hugh Herbert, Florence Bates, Harry Davenport and Victor Kilian are other players. William Dieterle is directing, with Everett Riskin at the production desk.

Joseph Pasternak, who made singing stars of Deanna Durbin and Kathryn Grayson, launches June Allyson and Gloria DeHaven in their first leading rôles in "Two Sisters and a Sailor." Van Johnson plays the sailor. Jimmy Durante, Gracie Allen, Ben Blue and Donald Meek provide the comedy.

International Premiere at Belfast

The Lord Mayor and High Sheriff of Belfast, together with the G.O.C. Northern Ireland and other high officials, attended the Northern Ireland Trade show of "Hitler, Dead or Alive," at the Classic, Belfast, on November 18. Other guests were a number of repatriated prisoners of war.

The picture was received with great enthusiasm, the comedy scenes causing prolonged laughter.

Director Mitchell Leisen, Don Loper, Ginger Rogers and pianist-composer Joe Lilley run over one of Ginger's numbers for Paramount's LADY IN THE DARK

One-third of Paramount Schedule in Colour

AT least one-third of Paramount's 1943-44 production programme will be in Technicolor, representing a larger number of Technicolor features to be produced by the company than ever before, states John W. Hicks, Jun., the vice-president of the company and head of foreign distribution, who has arrived in this country from America.

The principal subject in this connection is the Ernest Hemingway classic. "For Whom the Bell Tolls," starring Gary Cooper and Ingrid Bergman, which is now having a successful run at the Carlton, London. Sam Wood produced and directed this film. The huge cast also includes Akim Tamiroff, Katina Paxinou, Arturo de Cordova, Joseph Calleia and hosts of other famous players.

The Bing Crosby - Dorothy Lamour musical, "Dixie," which has just concluded playing to crowded houses at the Plaza, London, is another Technicolor production.

Another musical comedy in Technicolor is "Melody Inn," soon to be screened in this country. Dorothy Lamour, Dick Powell, Victor Moore, Gil Lamb and Cass Daley are the principals in this spectacular subject.

Unusual Subject

Then there is Ginger Rogers-Ray Milland musical drama, "Lady in the Dark," one of the most unusual pictures Hollywood has ever made. This Technicolor vehicle is adapted from the sensational Broadway success in which Gertrude Lawrence appeared, and the film has been directed by Mitchell Leisen. The cast also includes Jon Hall, Warner Baxter, Mischa Auer and Barry Sullivan.

Cecil B. De Mille's latest production, "The Story of Dr. Wassell," is yet another Technicolor subject. Gary Cooper plays the title-rôle in this big-scale spectacle, and the supporting cast is headed by Laraine Day, Signe Hasso, Carl Esmond, Dennie O'Keefe, Stanley Ridges, Elliott Reid, Barbara Britton, Miles Mander, Renny McEvoy, Melvin Francis and Douglas Fowley. The screen story is by James Hilton, of "Lost Horizon" and "Goodbye, Mr. Chips" fame.

Best-seller in Colour

Daphne Du Maurier's "Frenchman's Creek" comes to the screen in colour under the direction of Mitchell Leisen. Joan Fontaine and Arturo de Cordova have the leading rôles in this exciting 17th Century adventure-romance, and others in the cast are Basil Rathbone, Cecil Kellaway, Ralph Forbes and Nigel Bruce.

Many more big colour subjects are being prepared, and these include the next Cecil B. De Mille opus, following the Dr. Wassell epic, namely "Rurales."

SPAIN INTRODUCES THE CONTINGENT POLICY

Legislation to Restrict Imports of Foreign Films

THE new film import regulations adopted by the Spanish Government will severely hit American producers, who, before the civil war, showed some 400 films in the country. Henceforth, the entry of foreign films will depend on the production or buying of a Spanish-produced picture. And such films of foreign origin which are imported must be dubbed in a domestic studio, and even then the number of release prints is limited to five

Spain, heretofore one of the very few Continental European countries where foreign films were admitted without limitations, has now erected strong barriers against their importation. The new policy adopted by the Spanish Government aims at increasing the production of domestic films which have a market not only in the mother country but also in the South American territories, and at restricting the import of foreign films. The main legislative measures decreed for these purposes are the following:—

Credits and Subsidies

The Film Syndicate, as the official organisation of the Spanish film Industry, grants to producers credits amounting up to 40 per cent. of the total production costs of a film. These credits are to be refunded from the first returns of the respective picture following its release. Furthermore, the Syndicate awards annual prizes amounting up to 400,000 pesetas for a single picture (40.50 pesetas equal to £1 at the present official rate of exchange) for the best Spanish films. Accordingly, a sum of 2,000,000 pesetas was distributed some weeks ago for the ten best pictures produced in Spain in the course of the preceding year. The Syndicate also opens a competition for the best film scripts and grants subsidies to studio workers for studies to be made in foreign countries.

Financial Barriers

To obtain a permit for the import of foreign films, the applicant is compelled to produce or buy a domestic picture possessing certain artistic and moral requirements. In the case of production no official credit may be claimed, but the costs amounting to at least 750,000 pesetas must be deposited with a recognised bank before the beginning of the shooting. The buying price of a foreign film to be imported must be paid in foreign exchange accrued from returns Spanish films have made abroad.

According to the quality of the Spanish film produced under these conditions permits are granted for the importation of three or, respectively, five foreign pictures, but their actual import is subjected to a payment to the Film Syndicate of a tax of 25,000, 50,000 or 75,000 pesetas per picture, according to its quality.

Spanish Dubbing

All foreign-language pictures to be released in Spain must be dubbed in the Spanish language, the dubbing to be effected in a domestic studio or laboratory. The dubbing costs are estimated at between 25,000 and 35,000 pesetas per film, but apart from these costs a sum of 20,000 pesetas is to be paid to the Film Syndicate for a dubbing permit. Films of foreign origin can be released in not more than five prints, whereas no restriction as to the number of prints is imposed upon domestic films.

Market Conditions

The above measures have already resulted in altering the entire position of the Spanish film market, particularly as concerns the former predominance of American pictures. Before the Civil War, i.e., until 1936, annual imports of feature pictures amounted to 500 to 600, of which about 400 were of American origin. Commenting on the new situation, Spanish newspapers state that the Americans used to send to Spain their entire material as, thereby, they incurred no expense worth mentioning, so that the supply far exceeded the demand; satisfaction is expressed that under the new law such "swamping of the market" will no more be possible.

Frances Day and Francis L. Sullivan in the Michael Balcon musical FIDDLERS THREE, which Harry Watt is directing at Ealing

THIS MONTH'S G.F.D. RELEASES

"Demi-Paradise" on Dec. 20

"THE Demi-Paradise," Two Cities' picture, which is currently playing to capacity audiences at the Odeon, Leicester Square, highlights G.F.D.'s December releases which offer comedy, thrills, drama and musical romance.

The complete list of dates is as follows: December 6, **Two Tickets to London**; December 6, **Follow the Band**; December 13, **Jack of all Trades** (reissue); December 20, **Alf's Button Afloat** (reissue); December 20, **The Demi-Paradise.**

Starring Michele Morgan with Allan Curtis, Universal's "Two Tickets to London" presents melodramatic thrills together with an engrossing mystery story which concerns an American first mate in a British ship, who is wrongly accused of aiding his ship's torpedoing by a German U-boat. Also in the cast are C. Aubrey Smith and Barry Fitzgerald. The film was produced and directed by Edwin L. Marin.

Musical Romance

In addition to the stars Leon Errol, Eddie Quillan and Mary Beth Hughes, Universal's gay musical, "Follow the Lead," has guest stars who include Frances Langford, Leo Carillo, Hilo Hattie, The King Sisters and Skinnay Ennis and the Groove Boys. The story relates how a farm boy who is a trombone enthusiast goes to New York and becomes a star sensation. The musical material featured in the film ranges from "My Melancholy Baby" to "My Devotion," with every one of the cast participating. Jean Yarbrough directed.

Two Laugh Festes

It is anticipated that "Jack of all Trades" and "Alf's Button Afloat," two of Gainsborough's most successful productions, will prove equally great money-spinners at the box-office on their re-issue. "Jack of all Trades" stars that inimitable comedy team Jack Hulbert and Cicely Courtneidge

Laurence Olivier in the DEMI-PARADISE (G.F.D.)

in one of their most hilarious adventures. "Alf's Button Afloat," adapted from W. A. Darlington's famous farce, is described as being the adventurous story of six crazy characters in search of nothing in particular, and stars the Crazy Gang—Nervo and Knox, Flanagan and Allen, Naughton and Gold—with Alastair Sim as the Genii.

Anglo-Soviet Get Together

Rounding off the month's releases is the Two Cities' picture, "The Demi-Paradise," which, written and produced by Anatole de Grunwald and directed by Anthony Asquith, stars Laurence Olivier in his most whimsical and greatest rôle. He is seen as a young Russian engineer, who visits this country to effect the sale of his newly invented propeller. He arrives full of the foreigner's usual prejudices and misconceptions of us, only to discover that many British people have similarly distorted views about Russians. Gradually these mistaken ideas are corrected and firm friendships are formed. Penelope Ward has the rôle of a typical English girl who falls in love with the Russian. Supporting rôles are played by Marjorie Fielding, Margaret Rutherford, Felix Aylmer, George Thorpe, Leslie Henson (as himself), Guy Middleton and Michael Shepley.

WALSALL GOLF AIDS MIDLAND C.T.B.F.

It is anticipated that the sum of approximately £30 will be forthcoming for the Birmingham and Midland C.T.B.F. as the result of last Saturday week's golf competition.

This competition was the idea of Victor Jones, stocktaker of Cinema Accessories, Ltd., who, seeking the assistance of Harold Pier, David Ludlow and Ken Jones, of the Clifton Circuit head office, suggested a Clifton staff golf match. There was a field of 20 for this 18 holes medal round, in connection with which Capt. S. W. Clift gave a silver tankard as a special prize for the best score over six sealed holes.

Members of the Walsall Club gave the event good support, with the result that the Trade golfers did not figure in the prize winners, although H. Stanford, manager of the Maypole, finished fourth with a net 79. The winning trio were H. W. Pugh (79-5-74), R. W. G. Church (78-3-75) and B. J. Whitehouse (99-22-77). Mr. Pugh also won Capt. Clift's prize with a net 26.

A competition for non-players at 2s. 6d. a time for prizes presented by members of the Trade, which included a Ronson pencil lighter from Maxie Thorpe, of Columbia, was also run, and the result will be announced during the week ending December 18.

The promoters greatly appreciated the hospitality extended to all by the Walsall Club, and particularly the assistance forthcoming from its captain, Archie Clarke.

HAVE YOU RETURNED YOURS?

The compilation of the 1944 Kine. Year Book, already well advanced, is now held up for want of information.

Will all those who have not filled in and returned their forms help us by giving their attention to this urgent matter?

THANKING YOU!

Four Years' Growth of Red Cross Fund

Four years ago this week the Red Cross Penny-a-Week Fund was founded in order to mobilise the pennies of the multitude in support of the Red Cross and St. John.

The cash result of the Fund's first month's activities was exactly £65. To-day it is producing well over £500 every hour of the twenty-four, or £90,000 every week.

Thousands of keen voluntary workers have helped in this achievement. A big factor, too, has been the close collaboration of the T.U.C. and the British Employers' Confederation with the Penny-a-Week Fund Committee under the chairmanship of Lord Southwood.

About one-half of the weekly total of £90,000 comes from collective contributions in some 45,000 firms and organisations and one-half from regular house-to-house collections in 930 urban centres throughout the country. It is hoped that by the New Year contributions will exceed £100,000 a week.

Bristol C.E.A. Meeting

Bristol C.E.A. branch, owing to the Christmas holidays, will meet a week earlier this month. The meeting will take place on Tuesday, December 14th, at the Bristol Chamber of Commerce. Items on the agenda will include the grading question, left over from last month, and film rentals. Arrangements will also be made for the annual meeting in January.

Hull Watch Committee has approved plans for the reconstruction of the Tivoli Theatre.

SEASONABLE TRAILERS

Two N.S.S. Offerings

TWO excellent seasonable trailers—one for Christmas and one for the New Year—are being issued by National Screen Service.

In the Christmas trailer (three minutes) a curtain opens and Father Christmas appears—he speaks with the voice of Syd Walker, although he is hardly recognisable in his Christmas make-up.

He recalls happier pre-war Christmases, sends greeting to the Forces, expresses the wish that they will soon be reunited with their folks, and sympathy with those who have lost their loved ones. Appropriate shots of typical homely Xmas festivities, and the sight of the pre-war fare consumed, may make the audience's mouths water, but as Father Christmas says, it will all come again.

The New Year trailer (approximately 1½ minutes) opens with the V sign, with appropriate musical effects, and is followed by a message from the management flashed on the screen thanking the audience for past patronage and offering seasonable greetings. A commentator then says that the tide of war has turned and expresses the hope that 1944 will be a year of peace and reunion.

Suitable shots are superimposed on the commentary. Both trailers strike the right note, and neatly crowd all the essentials into small compass.

RESTORING THE BLIND

Another Good "Appeal Short"

Yet another highly satisfactory "appeal short," "Restoration," has been issued by the National Institute for the Blind, a charity that has done much to develop and preserve this form of propaganda in the cause of humanity. It is publicity work that demands a high standard of technique, and proof that the Institute has maintained consistent excellence in this respect is given by the readiness of theatre managers to show its films.

"Restoration" is topical, interesting and free from exaggeration, and it is unobjectionable even for the most critical audience. The commentary is delivered convincingly though without undue pathos by a young civilian, one of those unfortunate private citizens who have lost their sight in air raids during the present war and whom the Institute has undertaken to "restore" by expert training to a position of social independence in their dark life ahead.

Woollies for the Navy

Lady Violet Thesiger has written to L. H. Harman, manager of the Regent, Weston-super-Mare, thanking him for the knitted woollies for the Navy sent by patrons and staff of the house, and assuring him that the garments are really appreciated by the men of the Royal Navy.

The other evening an able seaman appeared at the Regent and thanked patrons personally for the jersey he had received while on active service.

Four thousand knitted garments have been sent from the Regent to the Woollies for the Navy scheme.

BRITISH LION STAGES "VICTORY" CONVENTION

A Successful Past and a Promising Future

BRITISH LION sales force, meeting during the week-end for a "Plan for Victory" sales convention, found their enthusiasm for forthcoming product greatly increased by the prospect held out by S. W. Smith, managing director, and S. A. Myers, general manager.

The remarkably successful trading results of the past year and the ambitious programme scheduled for 1944 revealed by the British Lion executives stimulated those present to attempt even greater things for the company.

The complete sales organisation of the Company attended the conference, together with head-office executives and departmental managers. Indicative of the importance of this Convention was the appreciated presence of Louis Elliman, of the Dublin branch.

On the Saturday morning before the opening of business, the entire delegation stood to honour the memory of the three British Lion men who have fallen in this war: R. Segal, R.A.F.; Albert Hughes, N.F.S., killed in heroic blitz rescue work; and Ronald Selth, R.A.F.

In his opening speech, Mr. Smith reminded them that it was over 18 months' since they had last met—he was not in favour of calling conventions without good reason.

"On that occasion," he said, "there was obviously a certain amount of conjecture over the projected launching of "In Which We Serve." He was proud to announce that this picture had grossed bigger than any other British picture, and congratulated everyone present on their meritorious efforts in this attainment. Every branch had pulled its weight nobly.

Recent Records

The enormous increase in the quality of Republic's product had had its reflex in their exceptionally fine trading record over the past year or so. "Business has been sensational," said Mr. Smith, "but without the product, you could not have done it." Republic has much bigger and more ambitious plan for the future, he told the delegates. **He had received a cable that very week from H. J. Yates stating that the Republic budget for 1944 was unlimited, and guaranteeing a programme for the coming year that would stand comparision with that of any other producing company.**

Mr. Smith told them that he had in the last day or so seen "In Old Oklahoma"—which the delegates would see during the week-end. "If this is a specimen of Republic's 1944 programme, I state emphatically that we will take second place to none in the class of film which we distribute."

U.S. Congratulations

He next read a cable from Mr. Yates to the Conference, which ran:—

Salesmen of the British Lion organisation, I join with Republic sales organisation of America in extending to you our esteemed associates' best wishes for a happy and successful sales convention. Your results in the past year under vexing trials and tribulations of war excites our admiration and gives us great pride and satisfaction in sending our congratulations.

"Mr. Yates must be very satisfied with British Lion's efforts to send that extremely nice cable," said Mr. Smith, who revealed that as in the past two years they had doubled the Republic turnover, there was evident reason for Mr. Yates's gratification.

Next year's Republic product would include at least 12 pictures of the super class. "The complete programme," Mr. Smith said, "is simply terrific."

Prior to the opening of the Conference the delegates were shown the new British film, George King's "Candlelight in Algeria." This was given a very enthusiastic reception.

A Successful Gamble

S. A. Myers, general manager, paid tribute to the far-sightedness of Mr. Smith in acquiring "In Which We Serve." He said: "The fact that he was prepared to gamble such a tremendous amount of money on the strength of what we would do with this film was in itself a compliment to the sales organisation, and I am happy that it has acquitted itself so very satisfactorily."

Concerning Roy Rogers, Mr. Myers said: "A very good job has been done in publicising Roy Rogers, and although we were not able to put over the spectacular publicity which we did for Gene Autry, I feel that his popularity has been even more rapid than Autry's, and that he is quickly achieving the same status or an even greater one than Autry had. Every delegate present will go back, I am sure, determined on his part to put Rogers right on top; to make him one of the biggest attractions in this country."

The delegates indicated their extreme pleasure at the news of the great deal which had been concluded with A.B.C. in connection with "Song of Texas," followed by the announcement that the film goes into the New Gallery at the end of this month.

L. Kalker (European representative of Republic) also addressed the Conference.

Representatives learned that over 60 members of British Lion are in the Forces—a big inroad into the company's personnel—and to these the Convention sent a message of sincere appreciation and good wishes.

A pleasing feature of British Lion's Convention, was the presentation to Sam Smith by S. A. Myers of a silver desk tray subscribed for by the Sales Force and Executives

Employment of Ex-Service Men

DEVON BRANCH SYMPATHETIC

CONSIDERATION was given to the scheme for training and employment of ex-Servicemen as kinema projectionists at the monthly meeting of the Devon and Cornwall Branch. The Chairman (Leslie G. Hill) presided.

The scheme was received sympathetically, but information was wanted as to the proposed Government contribution to it.

E. O. PARKER expressed anxiety to do what he could for ex-Servicemen, but said he had advertised for them as doormen and could not get any.

FRANK WHEELER stated that he had been unable to secure ex-Servicemen for vacancies at his cinema because they had been taken for Government jobs.

Charity Efforts

The desirability of holding any effort jointly in any locality and not at separate times was expressed by the chairman when the secretary (C. H. Rundle) read a letter respecting the C.E.A. annual charities' effort.

V. SHEPHENS complained of overlapping in some parts of Cornwall in such efforts.

On the motion of W. FARRANT GILLEY, seconded by T. J. R. TAYLOR, it was decided that the kinemas' effort should take place the same week as towns' efforts.

On the motion of W. Farrant Gilley it was decided to donate ten guineas to the Cinema Trade Benevolent Fund.

The meeting went into committee to consider the Film Rentals Committee report.

W. S. Lovell, manager of the Winter Gardens Pavilion, Weston-super-Mare, has joined Odeon, and will act as relief manager in the West Country, working from Weston-super-Mare.

NEWCASTLE REJECTS S.O. EXTENSIONS

Films Still Banned

AS anticipated, the special su committee of the Newcas Corporation, appointed to inves gate Sunday entertainment faci ties in the city, have reported th the facilities are adequate. That in effect, a further decision again the Sunday opening of kinemas

The opinion of the man-in-th street was, perhaps, expressed su cinctly by Coun. Thomas Hur who said: "This evasive report precisely what could be expect from the committee as constitute Its personnel could safely be lied upon to close its eyes to t obvious; that the young people d not want the sort of entertainme which appealed to the committ as adequate; they did not wa classical concerts and discussi groups; they wanted film shows

Coun. McKeag said that a casu calculation of the "entertai ments" scheduled by the co mittee gave a gross total of on 3,700 seats. In any event, the a mission prices for Sunday concer in the city were prohibitive, an since the seats were almost alwa booked up in advance, they were no value whatever to the troo who came into the city for t day and evening.

Interviewed on the Counc decision, William Carr, Chairm of the Northern Branch C.E.A would make no comment and e pressed no opinion on the attitu adopted or the assertions made the sub-committee. "If they wi our Newcastle members to op on Sundays I have no doubt th they will be willing to do so strictly business terms. They wi not consider any such absurdi as an attempt to reserve Sunda film shows for Service people an their friends, nor will they co sider reducing prices. It is in practicable."

"CLAUDIA"

Opens in West End on Friday

"Claudia," the 20th Century Fox comedy-drama based on th stage hit, with Dorothy McGuire Robert Young, and Ina Claire co starred, opens at the Odeon, Leices ter Square, on Friday next, Decem ber 10.

Dorothy McGuire, a newcomer t the screen, was the origina "Claudia" in the Broadway stag version. The story, that of th balance of relationships between a young, devil-may-care and irre sponsible wife, her husband mother and friends, has been described as first-rate escapist fare full of laughter and forgetfu ness but with a tender touch of pathos.

Reginald Gardiner, Greg Baclonova, Jean Howard, Frank Tweddell and Elsa Janssen appear in the supporting cast. Edmund Goulding directed. Release is set for January 3, 1944.

Jack Hylton and Brian Michie in Strand's BATTLE FOR MUSIC, which will be screened on December 15, at the Cambridge (Anglo-American)

Tommy Trinder does a Miranda Act

"FIDDLERS THREE"

At Ealing, where Harry Watt is directing Michael Balcon's musical comedy, "Fiddlers Three," the week opened with a hilarious scene among Nero's dancing girls. Their mistress, Volumnia (Mary Clare), is putting them through their paces in a palace courtyard, and paying particular attention to her two latest acquisitions, Lydia (Diana Decker) and Augusta, who is none other than Sonnie Hale, disguised as a bewitching siren. Augusta, out to make a good impression, stands on tiptoe and waves "her" arms like a threshing machine to Volumnia's amazement.

A lictor enters and announces Senorita Alvarez, a new dancing instructress. It is Tommy Trinder, who seeks to enable Sonnie Hale to escape. He is a gorgeous apparition, who, out-Mirandaing Carmen, sings a hot number, Miranda fashion, and goes through a South American dance routine, finishing up after a series of startling wriggles beside Lydia and Augusta. The real Senorita Alvarez (Julie Suedo) arrives, and Volumnia calls his bluff and summons the guard.

"HENRY V"

Clever Effects

Production on "Henry V" has now reached the stage where the Two Cities unit is chiefly engaged on the shooting of the closer link-up sequences.

At the end of the week shooting was in progress on the scene of King Harry on the eve of Agincourt. The king has done the rounds of the now sleeping camp, in the distance camp fires still burn. In the foreground under a large tree the King is seated, a dark green hooded velvet cloak covers his armour.

The reproduction of this scene —the time is dawn and the sun is just rising—has to match its major counterpart of Agincourt. Sparse grass, trees and scrub covered the floor of the stage, and behind a beautiful scenic reproduction shows the distant sleeping camp. The effect of sunrise has been cleverly obtained by a large gauze curtain behind the scene, on to which cotton wool is fixed in little layers of cloud so that when light is shown underneath them, the effect of the rising sun, at first crimson and then turning to gold as it gets fuller, is obtained.

TWO CITIES' UNITS FOR AFRICA

Important Empire Subject

WITHIN the last few weeks two separate units of Two Cities Films, Ltd., have gone to Africa to film major sequences in the Two Cities' subject, "Man of Two Worlds," which is based on an idea by Miss E. Arnot Robertson and has as a background the territory of Tanganyika, British East Africa. The screenplay is by Joyce Cary, Thorold Dickinson and Herbert W. Victor.

The first unit, headed by director Thorold Dickinson, is already working in Tanganyika, building sets for the general location and making necessary preparations. The main production unit is now well on its way.

John Sutro is producer and Richard Vernon associate producer. The film is the first Empire subject cementing African relationship, and will be made in the new Monopack colour which is particularly suited to the intense light and picturesque exotic African scenery.

The theme of the story concerns our Colonial Administration and tells of the genius of an African composer, whose music has proved very successful in England, but who, at the threshold of a great career is persuaded to return to his native land and assist in dealing with the problems on the spot.

On his return he comes into violent opposition with the tribal witch doctor and age-old superstition, against his ideas for the betterment of his own people reinforced by European culture.

A sound crew, also in Africa, is headed by Al Rhind to record the special tribal music which is part of the symphony to be composed and a big feature of the film.

The rest of the unit who have gone to Africa includes: Ken Horne, production manager; Desmond Dickinson, chief cameraman; Eric Davey, first assistant; John Turnbull, second assistant; Ray Sturgess, camera operator with John Havinden, and Tom Morahan, art director, who, on his return, will match the African settings for studio shooting.

Robert Beatty and Barbara Whyte in IT HAPPENED ONE SUNDAY (Associated British). See page 26.

TROOPSHIP SEQUENCE

Night Shots at Denham

At Denham recently Two Cities filmed, at night, spectacular shipboard scenes for their new film of Army life entitled "The Way Ahead." Ravid Rawnsley designed an impressive set on the big lot.

This was correct in all details and rigged under the supervision of Merchant Navy and Royal Navy personnel. Carol Reed's night shooting concerned that part of the story where the seven central characters, headed by their officer, David Niven, are on their way to North Africa on a crowded troopship which is torpedoed.

Technicians and artistes went through the crowded night hours coping with raging fires while water was played on the flames by dozens of experienced fire fighters.

The players, David Niven, Stanley Holloway, Billy Hartnell, Hugh Durden, Leslie Dwyer, James Donald, Raymond Huntley, John Laurie and Jimmy Hanley, all went through a thrilling scene in which they had to abandon a burning ship by means of scrambling-nets on to the deck of a destroyer.

The presence of Carol Reed, the director, will be required in North Africa later where he will join his unit to complete the final scenes of the film. In charge of Stanley Haynes a party has already arrived there, including Guy Green, clever young cameraman. Captain Norman Walker recently returned, having arranged the necessary location arrangements.

Beveridge Plan Film

A film sponsored by the Scottish Wholesale Society, Ltd., "Two Good Fairies," which deals with the Beveridge Plan, was shown by the Workers' Film Association on Tuesday. The script is by Dr. C. E. M. Joad and the picture is produced by Norman Films.

FILM ABOUT FILMS

Cornelius Starts First Documentary

O. H. Cornelius, well-known South African documentary producer, has started work on his first film for Michael Balcon, a documentary which deals with the making of films.

During the week he secured many interesting "behind-the-scenes" shots on "Fiddlers Three" sets, together with some impressive sequences showing the activities of script-writers, "props" people and other studio personnel.

It is planned to obtain a picture of every important department concerned in the production of a movie, from its inception as an idea to its final launching as a finished product.

PROGRESS ON LABOUR AGREEMENT

Labour matters in film studios were reported upon at Wednesday's meeting of the British Film Producers' Association by A. W. Watkins, chairman of the Labour Sub-committee.

Salaries of make-up artists were agreed at £22 for department heads and 13 gns. for assistants, and for leading hairdressers 10 gns., assistants receiving 8 gns.

Daily paid workers are to be paid one quarter of weekly rates.

Mr. Watkins stated that the agreement for make-up artists and hairdressers was 95 per cent. similar to that covering wardrobe staffs. He asked for the endorsement of the council to the committee's claim to be given a free field of action in regard to selection of staffs.

With regard to the above negotiations were with the N.A.T.K.E.

Talks with the A.C.T. had resulted in two of three outstanding points being settled, but on the matter of Sunday pay the offer made by the Labour Sub-committee which they thought was a good one had been rejected. He asked for the Council's support, which was readily given.

Agreement had been reached between the members of the casting departments and the Labour Sub-committee on the submission of the Film Artistes' Association suggesting a revision of the existing agreement. A meeting with the F.A.A. was being arranged.

Discussions with secretaries on the sickness and accident were proceeding.

Colour for Service Film Units

NEED FOR ACTION STUFF

By Cecil Musk of Merton Park

IT is, I think, generally accepted that within a comparatively few years after the signing of peace all the screens of the world will have gone over to colour. That is to say, that the vast majority of film production and almost certainly all short and major production will be done in colour.

Accepting this, one asks what will be the position of Great Britain when, at a later date, the histories of the war are screenable.

Immensely valuable material in black and white, is secured on many fronts of the British Services in action, which, for morale purposes on the home front and particularly on the factory front, is well worth all the effort and organisation that go to secure it.

There are, however, members of the United Nations who are shooting most of their war front record material in colour, 16-mm for the most part. A great deal of it, naturally, no better in quality and subject matter than much of the black and white that is junked.

But the fact remains that when the screens of the world have gone over to colour 100 per cent., there is a very great possibility that these members of the United Nations will have a virtual monopoly of usable colour material, and it will be in terms of their forces.

No one will overlook the difficulties of securing good action colour material, perhaps the biggest difficulty being that of convincing professional cameramen that there is not something infra dig in working with a 16-mm. camera designed for amateur work. But colour has its own problems and requires the professional cameraman to bring out all his powers in order to secure the best results. Any real failures can be put down to Service conditions rather than to failure of the camera or colour stock.

It is indeed to be hoped that a real effort is being made to secure, not just behind the line stuff but good action colour material of our Services in action, so that in the future there will be a usable record of their achievements.

R.A.F. Staff College visitors on the set of Michael Powell's A CANTERBURY TALE

"IT HAPPENED ONE SUNDAY" COMPLETED

Next A.B.P.C. Subject

The shooting of A.B.P.C.'s latest production, "It Happened One Sunday," was completed last week with Basil Emmott shooting a glittering ballroom sequence.

In strange contrast to the throngs of dancers in colourful mediæval costumes is the entrance of Barbara White as a modern bride, with train held by eight-year-old Kathryn Beaumont. Anna Duse has been responsible for the design of these dresses and other costumes of the production.

The end of the story tells of a fantastic dream by Barbara White. The final shots show the "bridal" procession moving slowly across the great ballroom to the regal dais. Among the mediæval crowd are many of the characters of the story, but dressed in modern clothes. High above the crowd sit the King and Queen (Marjorie Rhodes and Ernest Butcher), really the local greengrocer and his wife. Waiting for Barbara at the foot of the steps is her Prince Charming, alias Bob Stevens, her Merchant Navy boy friend—played by Robert Beatty.

"THE MAN FROM MOROCCO"

At Welwyn in the New Year

The next Associated British production scheduled for Welwyn is "The Man from Morocco" (tentative).

Warwick Ward, Edward Dryhurst and Marguerite Steen are at present co-operating on script and dialogue. It is planned to begin production early in the New Year.

BR. NATIONAL SET TWO MORE

Work on British National's "Candles at Nine" is proceeding satisfactorily with John Harlow directing, Jessie Matthews starring and Wallace Orton producing.

Elizabeth and Leslie Hiscott follow this subject with a story of Anglo-American friendship, the cast of which is at present being assembled. This will be followed by "The General Shows His Medals," which Elizabeth Baron and Maurice Elvey have in active preparation.

"Heaven is Round the Corner," starring Will Fyffe and Leni Lynn, is now so well advanced that it will be available for screening to the Trade at the beginning of January.

DEMOBILISED ACTORS

Post-War Engagements

As a result of the interest of Major David Niven, film star, in the problems of demobilised actors, plans for helping them to obtain stage and film engagements now and after the war were discussed at a private lunch recently, given by Rodney Millington, managing director of *The Spotlight*, the stage and film casting directors.

It was decided to make it as widely known as possible that any artist now in the Services or discharged should get into immediate touch with *The Spotlight*, as this firm have undertaken to collate and circularise six times a year to all managers and agents a list of discharged and demobilised actors and actresses, which will include a short precis of each artist's past work. The first list will be published next February.

This service will be performed free of charge and no commission will be charged on engagements obtained through its publicity.

Atmospheric Background for Portman

"A CANTERBURY TALE"

A CHARACTER set has occupied the latest filming on the Powell-Pressburger production, "A Canterbury Tale." This is the hall and study of Colpeper's house, an important set since it forms a material revelation of the outlook of Thomas Colpeper, central figure played by Eric Portman.

The props employed provide many evidences of the interests of the man, and the action of the scene permits the audience to view incidentals more closely than usual. Bookcase, window-ledge, desk, walls, side tables are the chief points that present the implements and accessories of gardening, archæology and hunting, which are foremost among Colpeper's pursuits. Heavy furniture brings dignity to the room.

The subtle touches, however, are the most important. Colpeper is essentially a man of the country. The wide, sunny windows of Alfred Junge's set support this. The character is a man of action and essentially a modern man. A sense of space, the outdoors and the modern is suggested by the lighting through the windows upon the light painted walls and the lightweight modern picture frames.

Margaret Scudamore appears as Colpeper's mother, and leading players on call last week have included Sheila Sim, Dennis Price and Sergeant John Sweet.

DOMESTICITY AT ISLINGTON

"Blue for Waterloo"

Sidney Gilliat, now past the halfway mark on his direction of the Gainsborough film, "Blue for Waterloo," at Islington, with Maurice Ostrer in charge of production and Edward Black producing, has switched over from the spacious dance hall of the past week to a small composite set representing the Colters' living-room, kitchen and bedroom in a working-class house off the Waterloo Road.

There are a number of family life scenes to be shot on this set, including quarrels between Tillie (Joy Shelton), Ruby (Alison Leggatt), Vera (Vera Frances), Fred (Arthur Denton) and Mrs. Colter (Beatrice Varley). There is also a dramatic scene when John Mills' mother tries to conceal his presence from the military police.

The human side of London life during the big air raids is ably depicted in these scenes.

George King's Next

Daily script conferences are being held by George King in connection with his forthcoming George Edwardes' subject which, however, will not be ready to take the floor until the Spring of next year.

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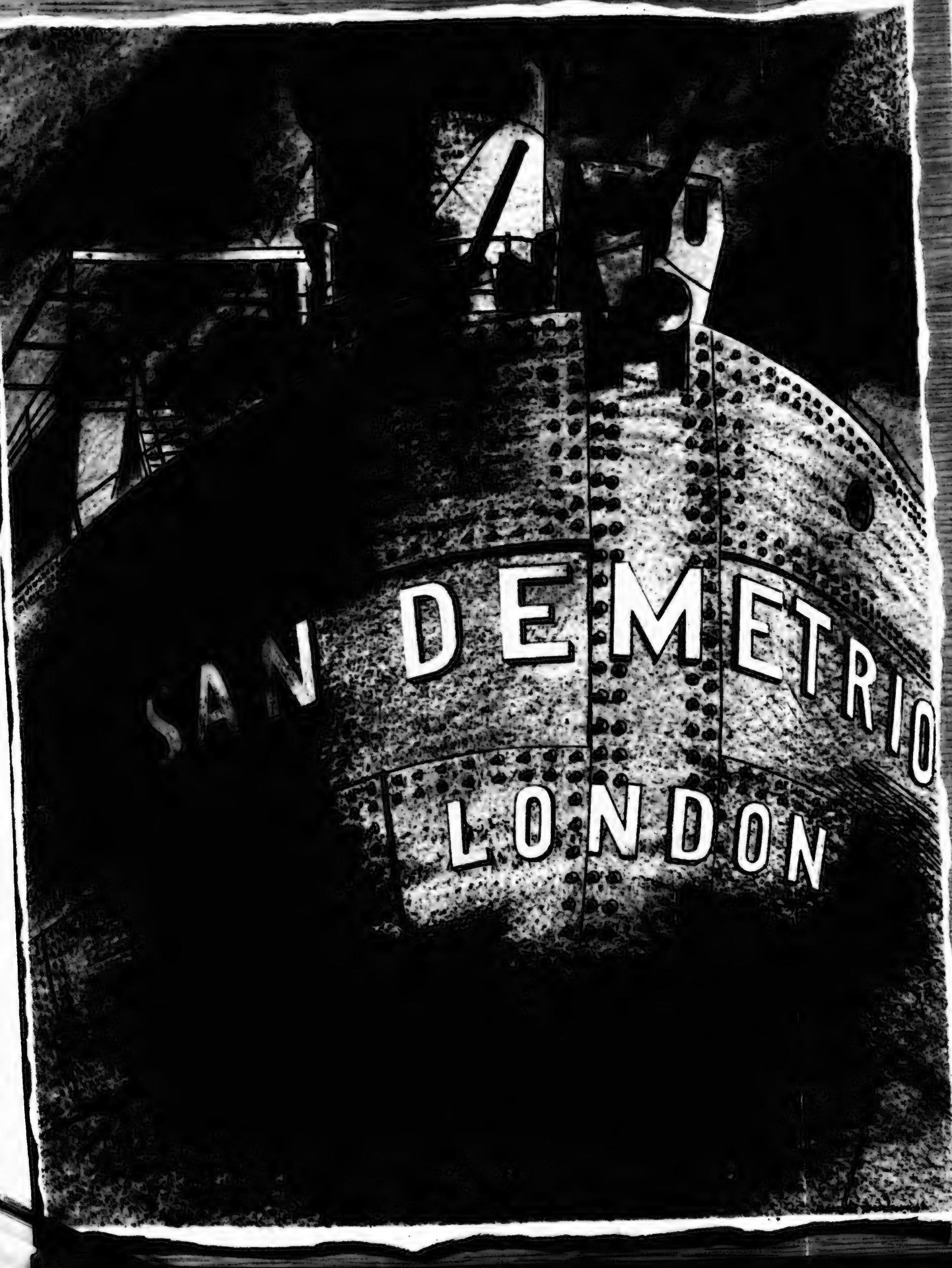
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From the OFFICIAL REPORT by
MR. R. J. E. DODDS, Shipping Manager, The Eagle Oil & Shipping Company Ltd.

Chief Eng… …e Chief
we called him … Fitzgerald)

2nd O… …red "by
guess + by God" (Ralph Michael)

Jame… …bought
for his … (Forest Jackson)

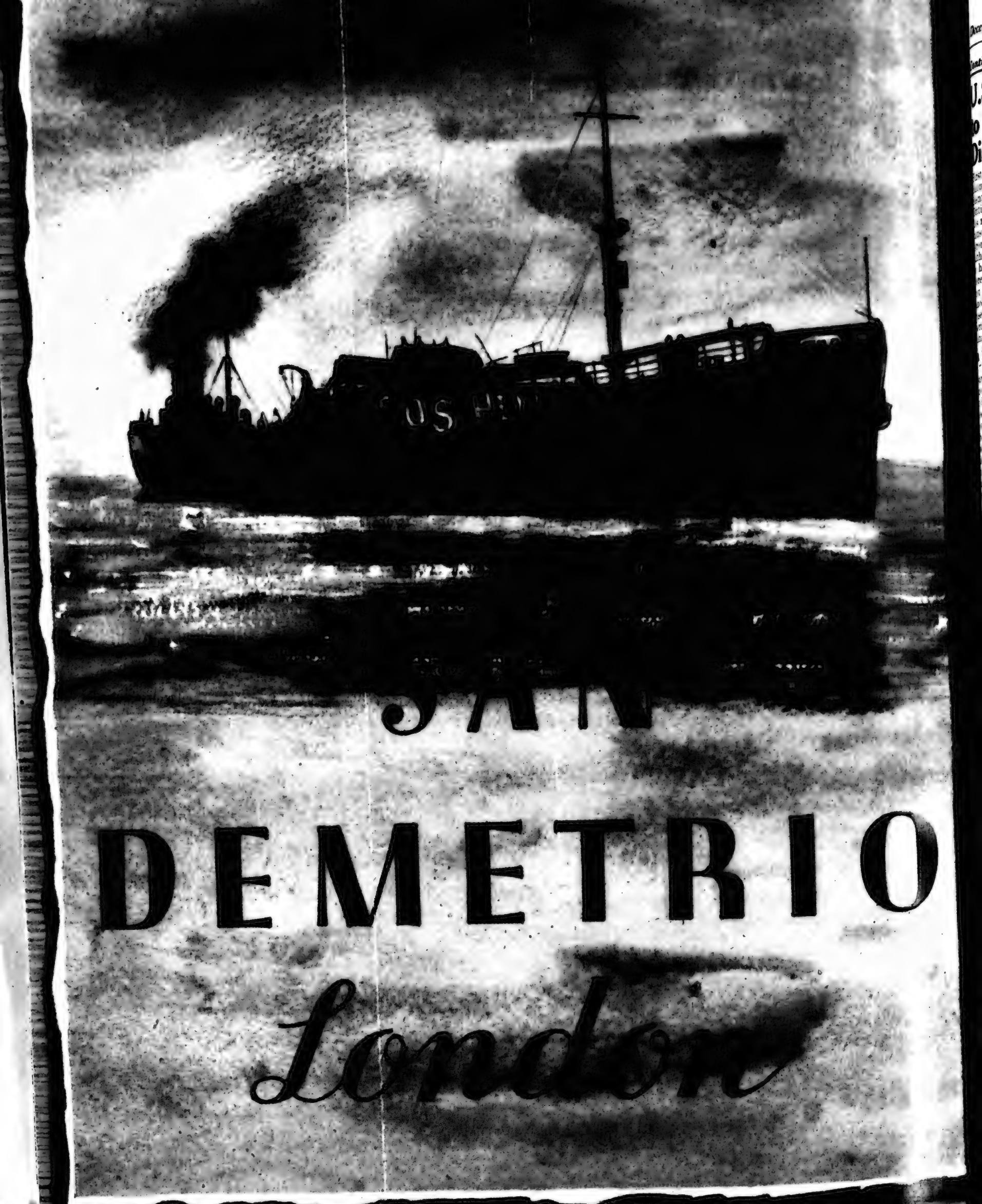
Bo'sun … …day's
work for the … (Frederick Piper)

Grease… look like … (Virgin Johns)

"Yank" Pres… his passage allright. (Robert Beatty)

Appren… came back … (Barry Letts)

Colum… was born sailing … (Mackechnie)


SAN
DEMETRIO
London

Continued from page 5

U.S. Obstacles to British Distribution

...as the difficulty of ... stupid to expect an ...diom as between ...merican films, and ...d be that Americans ...ven the British a ... of gangster idiom ... appeared eventually ... to like it. He won... whether it would ...hile for British pro... ploy a capable ad... it cost £10,000 to vet ...lit the films for the ...ket.

British Winner

"In Which We Serve" was a grea... ...press wh... ever it was shown, ...d raised British prestige, but ...did not pla... the big theatres, in... ...ed actually he thought it was ...t screened at more than 10 of the ...ost-rank kinemas, although it ...ould probably gross £200,000—the ...alogue in the Coward film was ...t understood at first but eventu... ...y U.S. patrons mastered it and ...n came to like it.

The second defect to his mind ...s the lack of adequate advance ...blicity. Mr. Ernst went on to ...vocate the appointment of a ...blic relations officer to the ...itish Trade.

Here the speaker interposed that, ...f course, there were some U.S. ...mpanies which were short of pro... ...ct, and he suggested to Mr. ...nk at a recent meeting that that ...ggested avenues worth while ... exploration.

He advocated consideration of ...e possibilities of an open-ended ...reement between American and ...itish interests by which he ...ant one that is intended to ...ection not merely in the in... ...ests of the particular people who ...t it through but for the Industry ...a whole. That was not altruis... ...but was essential if we were ...develop Anglo-American rela... ...ns along the proper lines some ...h agreement was necessary. Un... ...e something of the sort was ...nmered out by Arthur Rank and ...l Giudice, Britain would be ... years farther off from get... ...g its films into the American ...rket.

Financial Lever

An increase in national produc... ...n all over the world was ex... ...ted by Mr. Ernst, who recalled ...at before the war about £9,000,000 ...s remitted from Britain to the ...ates; during the war the figure ...d rise... to something like ...5,000,000. Was it not to be ex... ...ted that the time would arise ...en the question would be asked ...ether Britain could afford all ...at money, and that, say, ...2,000,000 must be spent on essen... ...l commodities? Consequently ...e difference would be made up ...home production. It would ...en be found that America would ...rt production in other countries. He declared that British com... ...anies would get American distri... ...tion for good pictures costing ...ything from £100,000 to £2,000,000.

In conclusion Mr. Ernst con...

Continued at foot of column 2

Anne Baxter and Dana Andrews in NORTH STAR, the Goldwyn production reviewed in this issue (RKO-Radio)

FILM TRADE AT MILITARY GALA

Sheffield Coliseum Honoured

When Sheffield conferred the Freedom of the City on the York and Lancaster Regt. at Sheffield on Saturday the Coliseum, Spital Hill, was prominently represented among the guests by Coun. Harold S. Gent, past-chairman of the Sheffield C.E.A. and delegate to the General Council, and by Arthur J. Ollerenshaw, the manager, and chairman of the Sheffield C.M.A.

Coun. Gent, who joined the York and Lancasters in the last war before being commissioned, is now officer in charge of welfare and publicity for the Cadet Corps.

Mr. Ollerenshaw joined the regiment in 1899, and has many medals. He was the sergeant selected to attend, from Africa, the Coronation of King Edward VII in 1902.

In the last war he served in France and Gallipoli as a regimental sergt.-major, was badly wounded and was in hospital two years.

British Movietone News

Scenes from the historic meeting between Mr. Churchill, Mr. Roosevelt and Generalissimo Chiang Kai-shek highlight Monday's issue of British Movietone News.

Another highly important item in the reel is a tribute from Movietone to the U.S. on the anniversary of Pearl Harbour. It traces the growth of the mighty American war machine and the birth of the good comradeship between the fighting men of Britain and her Ally.

gratulated Mr. Rank and Del Giudice upon instituting among his talent the cash and percentage basis of payment. It was a fine move, a form of insurance which he believed would be followed also in America and would result in the interchange of artistes, whose creative talent would receive greater incentive and encouragement.

Continued from page 3

EXHIBITORS' CHARTER OF RIGHTS AND LIBERTIES

J. F. Dobson's Rental Plan

ending annexations from his shares. It can be brought to an end—not by reporting to the "chiefs" in America, not by boycotting some smaller British concern, not by crying into the wilderness that the circuits have let us down (these neutrals may yet be our salvation), not even by pleading for the "status quo," **but by ourselves outlining proposed schedules, setting out tables of payments to be made (sharing terms and flats) in the many groups of sections or classes (there are no standard situations).**

This should be done preferably in conjunction with the renters, but, if not, there is adequate data obtainable to compile something for ourselves. It may be that this line of proceeding will not be welcomed at first, but the alternative to enforcing some such policy is the drifting to complete domination by the renters or Government control.

If we secure the almost certain co-operation of the circuits, who operate about one quarter of the kinemas in the country, then the renters will see the writing on the wall (already indicated by the statutory ceiling charges of Canada and Australia).

It is my opinion that the renters will not be found wanting in their willingness to assist the exhibitors in working out some equitable bill of charges (with conditions) and gladly regard so doing, as preferable to the only alternative of Government control. The Board of Trade is not indifferent to the troubles of our Industry, and has offered to appoint an independent representative to help and guide any joint deliberations with the renters.

Resistance

Some exhibitors protest that my proposal will kill initiative—will be the end of the flat rentals—will play right into the hands of the circuits and the renters and ruin all the smaller independents and family halls and will be catastrophic murder of the innocents—even as the advent of the N.A.T.K.E. And the renters will concur whilst the eruptions are active, and so put off the day.

Quieter opposition from both sides may rest content with the assumption that it will never come off, because it simply can't be done. No two situations are alike (though there is a great big number all paying the same 50 per cent) and booking for a kinema is not like buying a pound of tea, and so on, and so on.

This proposal has no object in taking anything away from the present extra fortunate very few, but rather in establishing a firmer security of trading for the benefit of the greatest number, and, in fact, for the whole Industry.

To those who say it simply can't be done, I answer that their opposition or self-interest blinds them to fact, or that they are unable to see what is before their eyes every day of the week. Statements, schedules, price-lists, costs, estimates and statistics of every kind abound on every side.

The never-ending returns of the Board of Trade and Inland Revenue may have taken a little time and thought to compile in their present form, but they were designed to itemise essential facts and to serve other useful purposes. And to those in daily touch with these separate forms they are mostly simple and straightforward.

No Difficult Job

It will be comparatively easy to compile a form showing clearly all the necessary sections for schedules of charges to meet all the situations and classifications, even as to demarcation lines or marginal cases; and there should be no extreme difficulties in agreeing such percentages and/or flats, assuming that a start is made first with readily accepted or generally approved figures, and then as far as possible with the pre-war basic average—all for submission, discussion and eventually settled adjustment. For the family hall and village kinema where no circuit or multiple store holds sway, there need be no cause for anxiety, for as with the wages schedule, it would be classified as "Working Conditions only apply."

Mutual After All

The renters want to sell their goods to all who will buy and, except where injustice to competing buyers would result, or their own selling interests to others be prejudiced, they are generally prepared to grant extraordinary or specially low terms, on proof that the exhibitor is otherwise economically unable to carry on reasonably at the usual charges.

The exhibitors want to do business, and the renters want to do business—the Government will see that we both do it, because thirty million people can't be wrong every week, and they want our goods. But why tripartite order of control when united understanding within the Industry would give to all better and more successful results?

SUNDAY SHOWS FOR YOUTH

Rotherham and S.O.

Coun. W. G. Denham, making the request, said it was "in view of the modern trend of thought." There were a lot of people, especially members of the Forces, with nothing to do on Sunday evenings.

Requires Thought

Ald. Hall said a pronouncement on such a matter could scarcely be expected to be made on the spur of the moment, and it would have to be considered by the Watch Committee. One line of investigation was already being pursued in respect of Sunday and other evenings, and the whole question as it affected young people was being considered.

Apropos of this, when gambling was discussed at a meeting of the Rotherham Youth Committee, it was stated that some provision should be made for central premises.

The Mayor suggested the showing of films as a follow-up to church services to eliminate much of the drunkenness among young people.

Facilities Exist

W. Parker said he was a little tired of people saying young people had nowhere to go. He was connected with a place of worship which had a canteen for girls in the Forces. It was crowded in the afternoons, but after 7 o'clock at night it was almost empty. Up-to-date films were shown at the canteen—some were shown in local kinemas the same weeks—but still the young people would not go.

The Cinematograph Films Council met on Wednesday afternoon.

G

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office. And
*Candlelight in Algeria (British Lion)—British.	85 min. (U)	James Mason, Carla Lehmann, Walter Rilla.	Spectacular romantic melodrama, based partly on fact and set in Algiers. Acting adequate, feminine appeal strong, staging lavish and climax exciting.	Capital general b for the family.
Captains Courageous, (M-G-M)—American.	113 min. (U)	Freddie Bartholomew, Spencer Tracy, Lionel Barrymore.	Film adaptation of Rudyard Kipling's famous novel. Superb acting, great story and realistic setting.	Magnificent for all. A overdue.
Childhood of Maxim Gorki, The (G.B.)—Russian.	100 min. (A)	Alyosha Lyarksy, V. C. Massa Litinova.	First of a triology; the biography of the famous Russian writer. Well acted and characterised in Russian style.	Good specialised Not for juve
Corregidor (Pathe)—American.	75 min. (A)	Otto Kruger, Elissa Landi, Donald Woods.	Triangle war melodrama set on the Pacific front. Theme slightly novelettish, but characterisation good and detail impressive.	Good general b suitable for
*It's in the Bag (Butcher)—British.	82 min. (U)	Elsie & Doris Waters Ernest Butcher.	Cheery low-life comedy extravaganza. Stars in good form and staging impressive.	Good British Safe for the family.
My Son, The Hero (Pathe)—American.	65 min. (U)	Patsy Kelly, Roscoe Karns, Maxie Rosenbloom.	Human, if screwy romantic comedy drama, turning on a broken-down fight promoter's attempt to keep up appearances.	Useful comedy most halls. Safe family.
Never a Dull Moment (G.F.D.-Universal)—American.	55 min. (A)	The Ritz Brothers, Frances Langford, George Zucco.	Lavishly mounted musical extravaganza with gangster asides. Comedy stars in good form, numbers and staging good.	Lively comedy most halls. Safe for sters.
Night is Ending, The (20th Century-Fox)—American.	85 min. (A)	George Sanders, Brenda Marshall, Philip Dorn.	Spectacular underground romantic melodrama set in occupied Paris. Story stereotyped, but supporting acting good.	Reliable general Should not harm
North Star (RKO-Radio)—American.	102 min. (A)	Anne Baxter, Dana Andrews, Walter Huston.	Pictorially impressive war melodrama set in a small Russian village during the opening days of the Nazi invasion. Story conventional in outline, but acting sincere and presentation showmanlike.	Very good popular Hardly suitable youngsters.
*Rat, The (Anglo-American)—British.	71 min. (A)	Ruth Chatterton, Anton Walbrook, Rene Ray.	Vivid conception of Paris underworld and a most sensational climax when the Rat and his ward are on trial for murder.	Not suitable for ju but excellent fare masses. Popular re
†This is the Army (Warner)—American.	114 min. (U)	George Murphy, Joan Leslie, Ronald Reagan.	Spectacular Technicolor military musical extravaganza cleverly built from Irving Berlin's great army shows. Exploitation values unprecedented.	Excellent general b Great for the family

* British Picture. † In Technicolor

REVIEWS FOR SHOWMEN

This is the Army

Warner. American (U). Photographed in Technicolor. Featuring George Murphy, Joan Leslie and Ronald Reagan. 10,325 feet. Release not fixed.

SPECTACULAR, good-humoured and big-hearted all-Technicolor military musical extravaganza, cleverly built from Irving Berlin's two great army shows, "Yip, Yip, Yaphank" of the last war, and "This Is the Army" of this, and featuring many of the maestro's most popular and appropriate tunes.

A slight, yet warm, friendly and ingenuous story neatly links two generations of fighting men and loyal women, and, at the same time, furnishes an effective rostrum for music, song, vaudeville, pageantry and patriotic ensemble.

Enthusiastic and versatile acting by clever professional and non-professional stars; dazzling staging and Technicolor do the rest. Great propaganda—it waves the Stars and Stripes in circumstances that compel all to cheer—and even greater entertainment, it represents one of the biggest musical certainties of the year. Excellent general booking, a film to grab at all costs.

Story.—Jerry Jones, dancing star of the Ziegfeld Follies in 1917, Eddie Dibble, an enthusiastic if not highly proficient cornet player, and Maxie Twardofsky, a New York peddler, join the army together and suffer the blistering discipline of McGhee, a tough sergeant. Major Davidson, their commanding officer, believes in music and song as a morale booster and orders Jerry to organise an all army show. "Yip, Yip, Yaphank" is the result and it scores a hit on Broadway, but is disbanded when the boys go overseas. Jerry is wounded and his dancing days end.

At the outbreak of World War II Jerry is a successful theatrical producer, his son, Johnny, is his assistant, and Eddie Dribble runs a music store with his pretty daughter, Eileen. Maxie has a fashionable fruit store, and his assistant is his son, Ollie. Johnny and Ollie immediately answer their country's call. Johnny and Eileen are in love, but Johnny refuses to marry for fear he may be killed and leave Eileen a widow. The boys are sent to Japhank Camp and history repeats itself when the tough McGhee gets to work on them and Davidson, now a colonel, instructs them to put on an all army show. The old-timers collaborate with the new and "This Is the Army" is the outcome. It is not only a terrific success, but clears away misunderstanding between Eileen and Johnny.

Acting.—George Murphy, George Tobias and Charles Butterworth are excellent as Jerry, Maxie and Eddie; Alan Hale is an exuberant and amusing McGhee, and Joan Leslie and Ronald Reagan make the most of the chequered yet appealing love interest as Eileen and Johnny. The huge supporting cast, comprised equally of professional and army players, also puts in good work, but James MacColl, nevertheless, deserves special mention for his marvellous impersonatio Charles Boyer and Herbert Marshall.

Production.—The planning and execu the picture displays superb stagecraf showmanship. The first half, wit intriguing and rollicking revival of "Yi Yaphank," not only brings back no memories to middle-aged ex-Service peop makes a substantial and effective prolo the second. The "This Is the Army hour, which, by the way, cleverly exp remarkably versatile all-army team, as established favourites, is even gr tainment, but, although the ensembles, vaudeville acts and s tary pageantry increase in brilliance as the show unfolds, are not ignored. The "Old Com slight as it is, gives the whole and ingratiating personal and Irving Berlin, the composer, s Hate to Get Up in the Morning finish, but to make doubly sure arranged to add a rendering of his Buddy" to the already memorab manlike climax. To quote th Barnum, "it's one of the great earth."

Points of Appeal.—Human ba precedented galaxy of profession talent, marvellous stagecraft, gre title and star values and terrific angles.

The Night is Ending

...h Century-Fox. American (A). Directed by ...anid Moguy. Featuring George Sanders, ...ilip Dorn and Brenda Marshall. 7,626 feet. Release January 31, 1944.

SPECTACULAR, precision-built underground romantic melodrama, set in occupied Paris, covering the stealthy but heroic fight of a small band of patriots against quisling and ruthless Nazi oppressors. The plot does not leave a lot to the imagination, but much of the by-play strikes a pleasant note, and the technical detail possesses both colour and conviction. Erratic pacing is its most conscious shortcoming. Happily, its successful pursuit of feminine appeal and obvious star values do much to offset its incongruities. Reliable general programmer.

Story.—Andre Marbel, a distinguished French surgeon, leads an underground movement in Paris without arousing the suspicion of Colonel Pirosh, the ruthless Nazi commandant. Yvonne Blanchard, Andre's assistant, also works for the cause, but Jean, her repatriated husband, has had his spirit broken by the Nazis and does not consider the risk worthwhile. Georges, Yvonne's young brother, tries to get out of Germany, but is betrayed by Michel, a quisling. The latter denounces the Nazis and is shot by Pirosh, who in turn is shot by Yvonne. Pirosh operates on Pirosh on condition that the hostages are released, but after the operation proves a success the Nazis break their promise. The grim events bring back Marbel's courage and when he learns that Yvonne was responsible for the shooting he confesses to the crime and so saves further executions.

Acting.—George Sanders is every inch the cold, unemotional Englishman as Andre, and Raymond Roe as Georges, although obviously gifted, is more Manhattan than Montmartre, but Brenda Marshall lives down her American background, as Yvonne, and Philip Dorn is obviously the real thing as Jean. So are Madeleine Le Bea, Marcel Dalio, Robert Lewis, Jean Del Val, and Curt Bois in direct support.

Production.—The play, apart from one or two poignant moments arising from the frustrated Jean's pardonable lack of enthusiasm for the Cause, conforms too rigidly to pattern to make outstanding melodrama, but in spite of its inconsistent character succeeding it succeeds in converting stern, if dishonoured, cliches into pretty substantial thick-ear. It also shrewdly cultivates feminine appeal. Its title and star values, too, add into box-office calculations.

Points of Appeal.—Crowded plot, good supporting characterisation, strong feminine appeal, good dramatic twists, effective atmosphere, provocative title and star values.

The Childhood of Maxim Gorki

...ish Russian (A). Directed by Mark Donskoi. ...aturing Alyosha Lyarsky and U. C. Massalitinova. 9,070 feet. Release not fixed.

THIS is the first of a series of three films dealing with the life of Maxim Gorki. The third, "My Universities," has already been shown, which seems to be a rather upside-down arrangement.

It is based on Gorki's book, "Childhood," and shows his early squalid life with relatives who were always quarrelling. It is honest in endeavour definitely of interest for specialised halls.

Story.—Maxim Gorki lives with his mean and vicious grandfather, his kindly grandmother, and their two sons, who are always quarrelling about how the inheritance shall be divided. He gets more kicks than halfpence, but he makes various friends, who are to mould his life in the future. Gradually the grandfather gets poorer, and eventually Gorki has to beg and work for him. Finally, he is cast out in life on his own.

Acting.—As the young Gorki, Alyosha Lyarsky is excellent. He is natural, boyish and prepossessing. As the grandfather, M. G. Proyanovsky is rather a figure of fun. The characterisation is wildly extravagant. The grandmother is brilliantly played by V. C. Massalitinova.

Production.—Continuity is scrappy and there is a good deal of sordidness and much wailing and moaning and some tears which seem very much of the Russian school. However, there is something vital about it all, and the picture it presents of the times and the author's reaction to them are of interest. There is also humour to be had from the naivete of some of the situations. Incidentally, Gorki's real name was Alexei Pieshov, the pseudonym he used means bitter, and this film explains why he chose it.

Points of Appeal.—Sincerity of the biography of a great writer and excellence of some of the acting.

My Son, the Hero

Pathé. American (U). Directed by Edgar G. Ulmer. Featuring Patsy Kelly, Roscoe Karns and Maxie Rosenbloom. 5,843 feet. Release not fixed.

HUMAN, if screwy romantic comedy drama, describing the hectic complications which arise when a broken-down fight promoter sets out to impress his war hero son. The Damon-Runyon-like story gathers a number of laughs as it wends its eccentric way to its "turned out nice again" ending, but seldom neglects feminine appeal. Versatile characterisation and resourceful direction neatly tie its extravagant threads. Useful comedy second for other than class halls.

Story.—Big Time Morgan, a broken-down fight promoter, separated from his wife Cynthia, and son, Michael, suddenly learns that his offspring has achieved fame as a war correspondent. He determines to entertain the boy in a big way, and Kid Slug, a friendly bruiser, and Gertie, Slug's wife, rally round and enable him to borrow a fashionable apartment and pose as a man of substance. Cynthia, who is unaware of "Big Time's" real financial position, also lends a hand. All goes well at first, but trouble starts when "Big Time" borrows a large sum during a war-bond drive led by Michael and gets Slug to place it on a horse. The horse loses and the truth comes out, but just as things look really black for 'Big Time" it is disclosed that Slug got the horse's name wrong and actually put the money on a big-price winner.

Acting.—Roscoe Karns contributes a warm and amusing study as "Big Time," Patsy Kelly and Maxie Rosenbloom score a number of laughs as Gertie and Kid Slug, and Carol Hughes, Joan Blair, Joseph Allen and Luis Alberni give sound support.

Production.—The story which, incidentally, is mainly expressed in the vernacular and is principally concerned with the seamy side of life, has a heart of gold, although it does not wear it on its rugged sleeve, and it is its warm undercurrent of homely sentiment, as well as its boisterous humour that enables it to keep its modest end up. It should give pleasure to the unsophisticated.

Points of Appeal.—Amusing story, popular sentiment, versatile characterisation, resourceful and popular cast and good title.

Never a Dull Moment

General F.D. - Universal. American (A). Directed by Edward Lilley. Featuring the Ritz Brothers and Frances Langford. 4,932 feet. Release not fixed.

LAVISHLY mounted cameo musical extravaganza, with furtive gangster asides and a glittering night-club pivot, telling how three crazy vaudeville artistes luckily thwart a plot to rob an elderly socialite of a valuable diamond necklace. The frivolous and fantastic basic theme is neatly embellished with snappy song, dance and comedy acts, and the general impression is agreeable, if not outstanding, light entertainment. Lively comedy supporting proposition for the majority of halls.

Story.—Julie Russell, attractive torch singer at a fashionable night spot run by Tony Rocco, ruthless gangster, becomes engaged to Dick, only son of Mrs. Manning, a wealthy socialite.

The mother of the bride-to-be approves of the match and decides to throw a celebration party. Tony plots to relieve Mrs. Manning of her famous diamond necklace. The Three Funny Bunnies, a vaudeville comedy team, are mistaken by Tony for jewel thieves and booked to appear at the party. They and Julie prove to be old friends, and when they learn of Tony's game they manage to forestall him.

Acting.—The Ritz Brothers improvise effectively as the Three Funny Bunnies, Frances Langford and Stuart Boyd Crawford are adequate as Julie and Dick, and George Zucco is a tower of strength as the unscrupulous Tony.

Production.—The gangster phase of the entertainment is admittedly a trifle thin, but the vaudeville embellishment reinforced by the resourceful fooling of the Ritz Brothers, the popular blues singing of Frances Langford and the terpsichorean eccentricities of Grace Poggi and Igor and the Rogers Dancers helps considerably to bring the show up to strength. One way and another, it is snappy and diverting light fare.

Points of Appeal.—Amusing, if preposterous, story, versatile cast, good technical presentation, convenient footage and title and star values.

Corregidor

Pathé. American (A). Directed by William Nigh. Featuring Otto Kruger, Elissa Landi and Donald Woods. 6,611 feet. Release not fixed.

TRIANGLE war melodrama set on the Pacific front and dedicated to the heroes of Corregidor. The basic romantic theme barely justifies its epic backgrounds, but sound characterisation, good detail—grim and spectacular battle sequences are neatly relieved by natural comedy and sentimental touches—the stalwart plugging of the patriotic note and dignified and exciting climax do much to give the overall picture significant and arresting perspective. Title and star values are, of course, considerable. Good general booking proposition.

Story.—Royce Lee, a young woman doctor with a chequered romantic past, goes to the Philippines to marry Jan Stockman, a specialist in tropical diseases. Just as the marriage ceremony is completed Japanese 'planes bomb and destroy the village. Royce and Jan have the good fortune to contact a band of Filipino scouts, and, after many adventures, eventually reach battered Corregidor. They are given duty at the army hospital, where Royce meets Michael, a surgeon to whom she had been engaged some years before. Jan and Michael turn out to be old friends, and Jan soon realises that Royce and Michael are still in love. Meanwhile, the siege of Corregidor continues, and before long Jan is a fatal casualty. Shortly afterwards, all the women, including Royce, are evacuated. Michael, true to the best army tradition, remains at his post.

Acting.—Elissa Landi meets all emotional demands as Royce, and Otto Kruger and Donald Woods register in contrast as Jan and Michael. Frank Jenks is responsible for welcome comedy relief as a tough sergeant, and Wanda McKay and Dick Vallin strengthen feminine appeal by their sincere handling of a tender subsidiary love interest.

Production. — The melodrama effectively cloaks much of the grisly business of war with popular romantic and comedy touches, but by playing to the gallery inevitably sacrifices a certain amount of realism. Nevertheless, it is in the main heroic stuff—the glorious and tragic futility of war is adequately brought home—and, equally important from the box-office viewpoint, no mean woman's picture. Its obvious title and star values further enhance its chances.

Points of Appeal.—Stern and spectacular story, good characterisation, realistic detail, lofty sentiment, popular romantic angle, appropriate comedy relief and big title.

Continued on page 38

Continued from page 37

North Star

RKO-Radio. American (A). Directed by Lewis Milestone. Featuring Anne Baxter, Dana Andrews and Walter Huston. 9,090 feet. Release not fixed.

PICTORIALLY impressive war melodrama, set in a small village in the Russian Ukraine, describing through a series of shrewdly picked and varied cliches the stout and heroic resistance put up by half-armed Soviet land workers when attacked by savage Nazi invaders. The beanfeast opening, complete with dancing and songs, credits the Slav temperament and character with unsuspected lightness of heart, and the spectacular ending is, with all its thrills, singularly true to the serial tradition, but conventional as the play is, both in its depiction of Nazi atrocities and in its comedy and romantic relief, it promotes a number of arresting, poignant and breath-taking moments.

Its showmanship, amplified by superb photography and sincere and enthusiastic acting, will see it through in suburban, provincial and industrial company. Very good popular booking.

Story.—Following a festival in North Star, a small Russian village, in celebration of a successful farming season, Marina and Damian, young lovers, and a number of other young folk, including Kolya, a bomb-aimer in the Soviet Air Force, go on a walking tour to Kiev. Suddenly they hear the drone of 'planes and are bombed. They know that the Nazis have struck at Russia and determine to fight back. North Star becomes the objective of the Nazis, and Rodion, Marina's father, leads all the men to the woods in preparation for guerilla fighting. Meanwhile, Marina, Damian, Clavdia, another young member of the party, and Kolya, succeed in preventing the Nazis from destroying one of their ammunition wagons. Kolya then leaves to rejoin his squadron and is later killed after a suicide dive on to a convoy of enemy tanks and supply trucks.

Sophia, Rodion's wife, is brutally assaulted because she refuses to disclose the whereabouts of her husband and the guerillas, and small children are seized and their blood drained for the Nazi wounded, but the Soviets bide their time and ultimately hit back. Damian is blinded and Clavdia is killed while ambushing the Germans, but the remaining villagers wipe out the Nazis when they launch their big attack.

Acting.—Anne Baxter, Dana Andrews, Ann Harding, Jane Withers, Farley Granger, Walter Huston and Walter Brennan give sincere performances as the principal Soviet characters, but are rather handicapped by their American accents. Eric Von Stroheim and Martin Kosleck are more impressive in Nazi rôles.

Production.—The picture parades its war horrors, spectacular highlights and romantic asides with too great a precision to reach epic heights, but, although there is very little that is spontaneous or new in its make-up, it certainly varies its salient situations effectively and builds up good emotional, as well as technical, thrills.

It also makes good use of the camera. Every scene, be it grave or gay, is mounted in impressive pictorial backgrounds. True, it sacrifices a certain amount of realism by being all the conventional war films in one, rather than an entirely original offering, but. at the same time, it makes doubly sure of mass appeal. A popular if not a guiding star, "North Star" should, in spite of its familiar twists and tricks, register at the popular box-office.

Points of Appeal.—Strong story, sincere acting, showmanlike treatment, spectacular thrills, popular romantic asides, superb camera work, obvious exploitation angles, intriguing title and big star values.

It's in the Bag

Butcher. British (U). Directed by Herbert Mason. Featuring Elsie and Doris Waters and Ernest Butcher. 7,219 feet. Release not fixed.

CHEERY low-life comedy extravaganza, topped with exuberant back-stage burlesque and interpolated with topical songs, describing the breathless attempts of a couple of big-hearted factory workers to retrieve their grandmother's dress, "popped" before they learn two thousand pounds is hidden in the bustle. The story is not exactly taut, but it certainly gets around, and, what's more, enables the tireless, talented and popular co-stars fully to exhibit their amiable and robust versatility. It is certain of a number of laughs in practically any company. Good Brttish light booking for the majority of halls.

Story.—Gert and Daisy, two cheery middle-aged factory workers, sell a dress left to them by their grandmother to a local theatrical costumier. Immediately afterwards they hear that two thousand pounds is hidden in the bustle. They try to buy the dress back, but, after dodging a Women's Training Corps parade, are told that it has passed into the hands of Sam Braithwaite, an elderly north-country theatrical producer.

Meanwhile, their unscrupulous landlady gets to know and tips off Joe, her thieving and worthless son. Gert and Daisy then masquerade as two distinguished members of the profession and set to work to recover the dress. Joe keeps closely on their heels, and so do the police, who are chasing them for leaving the factory without permission, but, after many more hectic complications, they finally retrieve their lost fortune, following an air raid.

Acting.—Elsie and Doris Waters are very good as Gert and Daisy; they have a sure sense of character and know how to improvise and put over a song. Ernest Butcher contributes a clever cameo as the canny Sam Braithwaite, and Margaret Yarde is every inch the garrulous and unscrupulous East End landlady.

Production.—The opening reels, which are treated in a broad satirical vein and are responsible for a shrewd and amusing cross-section of working-class life in war time, are fresher and funnier than the later ones, which depend mainly on artless back-stage burlesque for their humour, but happily the co-stars are versatile and adaptable and are quick to suit their style to meet the sudden change in mood. The picture is, on the whole, good light entertainment and good fun. Moreover, it is well up to standard technically, and it counts for quota, too.

Points of Appeal.—Amusing and up-to-date, if sketchy, story, great teamwork of Elsie and Doris Waters, impressive staging, useful supporting cast, bright song numbers, good title, quota ticket and big star values.

Candlelight in Algeria

British Lion. British (U). Directed by George King. Featuring James Mason, Carla Lehmann and Walter Rilla. 7,689 feet. Release not fixed.

SPECTACULAR "Casablanca-like" romantic adventure melodrama, set in colourful Algiers, telling how an audacious and persuasive English officer and an attractive and courageous young American woman help to preserve the secret of the historic meeting between General Mark Clark of the U.S. Army and distinguished French patriots which ultimately led to the swift and final expulsion of the Axis from North Africa.

Once the exotic filigree is dispensed with and the characters are given their heads the hectic tale devolves into exciting, fast-moving and intriguing "thick-ear." Capital general booking, and no mean woman's picture at that.

Story.—Alan Thurston, an English officer, escapes from an Italian prison camp in Tunisia and makes for Biskra. Susan Ann Foster, an attractive American, learning that he is after a camera containing film of vital importance to the Allies, agrees to help. The scent leads to Algeria and Susan succ in taking the camera from a bureau in th of Maritza, actress mistress of Colonel Alven, the Nazi commandant. Shortly wards, Doktor Muller, ruthless head o German Armistice Commission, arrests S but Thurston soon effects her escape. Th immediately develop the mysteri film a lonely house on the coast outs of A is revealed.

This is to be the secret rendezvou General Mark Clark and French patriots Thurston guesses the truth. Meanwhile Germans get cracking, but Susan Thurston keep them at bay long enoug plans for Allied landings to be well and laid. Romance, we presume, crowns heroic endeavours.

Acting.—James Mason is a little too c and old school-tie to begin with as Thu and Carla Lehmann is a trifle too schoolg Susan, but both improve as the tale dev and end up by contributing sound portr Walter Rilla is a convincing Muller, and Stamp Taylor and Raymond Lovell mak most of somewhat slender chances as M and Von Alven. The rest are adequate.

Production.—The play develops a few ing troubles while getting into its but immediately it cuts the cackle underpins its chequered action with hist shapes into rattling good adventure ente ment. And, strangely enough, its spect punch strengthens its already consid feminine interest. Furthermore, it can of good star values and even better title British, too!

Points of Appeal.—Intriguing and factual story, sound characterisation, eff if, at times, over-elaborate present breathless and spectacular grand finale, feminine angle, box-office title and ob star values.

REISSUES

The Rat

Anglo-American. British (A). Direct Jack Raymond. Featuring Ruth Chat Anton Walbrook and Rene Ray. 6,51 Release not fixed.

ROMANTIC melodrama of the Paris world, where rules the Rat, a lady-l Montmartre apache, guardian of an o girl whose love he leaves for a wealthy woman's wiles.

In resisting the advances of a not libertine, the girl shoots the would-be s when both she and the Rat appear fo which proves the sensation of Paris.

The atmosphere of the court scene is ing and emotional with the utmost sus upon the verdict.

Screen adaptation from Ivor Novello's provides ideal escapist material to offs present spate of war films.

Originally reviewed in our issue of N ber 18, 1937.

Captains Courageous

M-G-M. American (U). Directed by Fleming. Featuring Spencer Tracy, F Bartholomew and Lionel Barry 10,488 feet. Reissue date January 17,

A GRIPPING sea story of the fishing and the regeneration of the spoile of a wealthy father. The boy, a liar snob, is washed overboard from a rescued by a young Portuguese fisherma taken aboard the schooner where, after sulking and bombast, he is taught things for his good.

The effective treatment of Spencer Lionel Barrymore and Freddie Barthol portray a realistic story of endurance, ship and heroism with a moral for youn old alike. The predominating scenes and work on the schooner are a thrillin faithful portrayal of calm and storm and ditions generally of fisherman's hazard.

A beautiful picture, a great story and graphy inspired.

First reviewed in KINE. WEEKLY Ma 1937.

Production the Greatest Showman Since Samuel Goldwyn.

We proudly present to the Trade

Masterpiece

with

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Walter BR

Jane W

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SAMUEL GO

Associate Produce

GREEN P

RKO

g over th[e] glider presented by David Rose on behalf of Paramount to the A.T.C.

AMOUNT ER A.T.C.

ose's Gesture

er has been presented to C. by David Rose, manector of Paramount, on behe company.

r Ministry, anxious to e A.T.C. more "glideare appealing to industry ate them in presenting the various A.T.C. squadough the country. Mr. ose son is in the Ameri- Force, naturally has a nterest in these gallant he air, and he has given nt lead in presenting the er of its kind for this use.

esentation ceremony took t week at a well-known e near London, when L. a member of the Chairdvisory Committee of the stry, and Chairman of the k A.T.C., handed the er to Flight-Lieut. Fur- .C., gliding expert of the who received it on behalf .T.C.

lider, which was suitably ed, is fully inscribed with es of Hitler and Hirohito, word "For Whom the lls" are prominently dis- by the side of the two

Variety and Film Facilities

East L[in]colnshire C.E.A. last B. O'K[eefe] referred to the fact Palace Theatre, Grimsby, had to varie[ty] after being a kinema years, [was] asked if visiting would b[e] allowed free admission nsby kine[mas], which was a usual ge.

as decid[ed] to grant this con on the [understanding that the allowed [simi]lar facilities for the of local [cine]mas.

[Ralph] Flave[tt], aged 72, a former or of loc[al] kinemas, was found n bed [at] his home in Tranet C. Clay C[ross], Derbyshire. He been ill for [some] time.

ADVERTISEMENT CONTROVERSY

Exhibitor's Threat

A spot of bother has arisen between the management of a Manchester evening newspaper and exhibitors who advertise in that journal, because of the transference of the kinema advertisements from pages 2 and 3 (leader and news pages) to page 6, which is occupied by the small advertisements.

On behalf of the Manchester and Salford C.E.A. branch, representations were made to the newspaper management in the hope that they would change their decision. They were not successful.

Exhibitors concerned held a meeting last week and decided to telegraph to the director of advertising a message stating that as and from a specified date Manchester and district kinemas represented at the meeting would cease to advertise and would withdraw all contracted advertisements from the newspaper unless reinstated in their former positions.

The exhibitors' committee feels that the relegation of the advertisements to the back end of the paper materially reduces their value and are apprehensive of further action on the part of the Press.

FINE ENTERTAINMENT FROM RKO-RADIO

Quartette of Important Trade Screenings

OUTSTANDING and diversified entertainment is promised in the latest RKO-Radio group of offerings scheduled for presentation as from December 14. The four pictures which emanate from the Hollywood studios range in theme from broad comedy, thrilling action and romantic drama.

The subjects, which include "The Fallen Sparrow," rated as one of the year's outstanding productions, will be Trade shown as follows:—

Tuesday, December 14, 10.30 a.m., Cambridge Theatre, **The Fallen Sparrow**, with John Garfield and Maureen O'Hara.

Wednesday, December 15, 10.30 a.m., Cambridge Theatre, **The Adventures of a Rookie**, with Wally Brown and Alan Carney.

Thursday, December 16, 10.30 a.m., Rialto, **The Seventh Victim**, with Tom Conway.

Friday, December 17, 10.30 a.m., Private Theatre, **Prairie Law**, with George O'Brien.

Garfield and O'Hara Teamed

Co-starring John Garfield and Maureen O'Hara in their first vehicle together, "The Fallen Sparrow" is an action-crammed story of enemy intrigue in New York shortly before the present war. Following his participation as a Republican in the Spanish civil war, Garfield returns to his circle of well-to-do people in New York, bent on avenging the murder of a friend who was killed, he suspects, for making an attempt to get him out of the Fascist prison. His friends have adopted some European refugees, some of whom he suspects as enemy agents. Among them is Maureen O'Hara, Walter Slezak, an elderly invalid, and Hugh Beaumont. Others who qualify as suspects are Patricia Morison and Martha O'Driscoll, although they're not refugees, but girls Garfield knew before he went to Spain. So he makes love to them and to Miss O'Hara as part of his detective work.

Another of his friends is murdered, and various other things happen that are calculated to terrorise him. For he has a secret that Hitler wants, which torture failed to make him give it up. Now, more subtle means are being tried, but Garfield carries on a one-man vendetta and eventually smokes them out. It is revealed that two of the beautiful women are involved. Richard Wallace directed.

Hilarious Comedy

Introducing a splendid new team in Wally Brown and Alan Carney, "The Adventures of a Rookie," a mirthful and timely story of life in the American Army and on leave, showing the drafting of Wally Brown, a night club singer; Alan Carney, a lorry driver; and Richard Martin, a young man about town. In fast time the three boys are in uniform and in trouble with Erford Gage, a sergeant with a university education and a heart of granite.

When at last the boys get an evening's leave they attend a party staged in the home of the beautiful Margaret Landry, with whom Martin falls instantly in love. Five other girls are also there, when the cook develops scarlet fever. The house is quarantined until it is discovered that the "scarlet fever" is a much minor ailment.

From this point comes a number of hilarious situations. There's the rush to catch up with the regiment; a mistake about transportation; near embarkation with a tough crowd of soldiers who have no use whatsoever for raw recruits, and many other merry adventures. Leslie Goodwins directed.

Thrills Abound

Weaving its absorbing plot around the activities of a strange cult of devil-worshippers and the punishment they mete out to those who betray their secrets, "The Seventh Victim" presents Tom Conway, Kim Hunter, Isabel Jewell, Jean Brooks, Hugh Beaumont and Evelyn Brent in important rôles which Mark Robson directed.

A schoolgirl visits New York in search of her elder sister who has mysteriously disappeared. Although she contacts a strangely assorted group of persons, most of whom knew the missing woman, none is able to throw any light on her disappearance. Eventually, she discovers that her sister had formed a strange cult of devil worshippers, and having betrayed them is ordered to kill herself. Her efforts to avoid this doom brings the strange story to a dramatic and thrilling climax.

Jean Brooks as the older woman, Kim Hunter as the sister, Tom Conway as a psychiatrist, and Isabel Jewell as one of the cult members, are outstanding in the powerful cast.

George O'Brien Starred

How a young rancher brings justice to a Western range that is being terrorised by a ruthless swindler, and his crooked hirelings, provides superb action in "Prairie Law."

O'Brien, a cattleman, uncovers the sinister plot of an unscrupulous real estate promoter who, in partnership with a burly butcher, also organises a spot of rustling.

The murder of O'Brien's uncle by the butcher, the latter's exoneration through the dishonest machinations of the swindler, a crooked election that transfers the county seat to a synthetic boom town, and other unlawful activities, lead to open conflict between O'Brien's followers and the villainous faction—and to the ultimate triumph of the cattlemen.

Virginia Vale has the romantic lead with Dick Hogan, J. Farrell MacDonald, Slim Whitaker and Cyrus W. Kendall in other prominent rôles. David Howard directed.

Continued at foot of column 2

COUNTY BOROUGH OF TYNEMOUTH

FOR SALE

CINEMA SITE in centre of Housing Estate at North Shields. Approximate area 3500 sq. yards. For details of site apply Borough Surveyor, Howard Street, North Shields.

Offers in plain envelope endorsed "Offer for Cinema Site" to be forwarded to Town Clerk before 8th January, 1944.

FRED. G. EGNER,
Town Clerk, Tynemouth.

RCA SOUND SYSTEM

The Observation Window

What is the Future for 16-mm.

AMERICAN VISITOR'S FRANK OPINION

A PESSIMISTIC outlook on the possibility of any considerable increase in the use of 16-mm. films for educational purposes in the United States was expressed the other day by Morris Ernst, the eminent American lawyer, and J. Arthur Rank's film adviser in the States. He saw no likelihood of great extension while Will Hays is in office, because it was feared that it would spoil the taste of the child for the commercial entertainment film. As well say, commented Ernst, that the withholding of all school text-books would encourage reading in later life.

INDICATIONS exist, however, that, despite opposition, the 16-mm. film will find its way into every corner of film exhibition. Technicolor is now producing 16-mm. colour film from 35-mm. originals, and these are being shown to American Army personnel in this country. Technicolor in this country is also making some attractive 16-mm. pictures for export, and the department doing this work is fully occupied.

LAST week the scientific genius to whose patient research and insight we owe the fact that our films are sound instead of silent reached his 94th birthday. Sir Ambrose Fleming invented the thermionic valve, which has stimulated other minds as well as his own to improve upon the invention until quality and volume of sound is well-nigh perfect.

THIS grand old man of science still keeps busy and is, I understand, writing a series of text-books on his own particular subject. When he made his first experiment he could never have guessed the wide extent of its eventual use, not only in the kinema and in radio broadcasting, but also in more than one field of scientific warfare.

ONE inventor would have rejoiced to see Sir Ambrose Fleming's invention come a few years earlier. This was Eugene Lauste, whose experiments in recording sound on film were on correct lines, and only needed some as yet uninvented means of amplification to turn patient experiment into patent success.

LAUSTE'S film track was a wide one of variable area type covering the width of a 35-mm. film strip. Its peaks and hollows are quite sharply defined, considering the difficulties under which he laboured; and one regrets that he did not live to see his invention bring in the reward which was his due.

AN observer who noted that the London projectionists who organised a K.P.E.A. rally at Wood Green had agreed to meet at the "Jolly Butchers" might have thought that the rendezvous was the shrine of those film mutilators who are the bane of all good projectionists' life.

THE hostelry in question was chosen, I gather, not for any "jolly butchery" of film copies. but because its proprietor is an old Trade figure, during the time that Universal Pictures ran the Rialto, Coventry Street, W.1, as its bijou shop window with the late Jimmy Bryson as the genie and wizard. Fred Cooper was manager. He made a number of friends while at the Rialto among members of the Trade.

I FEEL I owe an apology to George East for a misstatement which I made in last week's IDEAL KINEMA supplement. In the article on page vi on sub-standard copies I misdescribed him as of Mobile Cinema Services, instead of giving his correct connection as of Travelling Films, Ltd. I also express regrets to Mobile Cinema Services for the error.

J. BENSON.

LONDON K.P.E.A. RECRUITI MEETING

Questions on Post-War Status

QUESTIONS regarding membership of the Kinema Proje tionists' and Engineers' Association by present Servic men, the position of part-time workers and seven-day em ployment were asked at the close of an open meeting of th Association held in London.

Questions being called for, a Service projectionist asked what was the position as he was an old N.A.T.K.E. member and joined up before the advent of K.P.E.A. He was told he now came under K.P.E.A. although his membership card was lodged with N.A.T.K.E. his subs. were waived, and on returning to Civil life he would receive a K.P.E.A. membership card.

Another stated that he was employed as electrician during the week and acted as projectionist on Sundays at the music hall in which he worked. He thought this wrong as he received no return pay for this duty, but had a day off in the week.

Avoiding Overlap

He was informed that others were in a similar position to-day owing to staff difficulties, but that after the war it was hoped, in return cases, to stipulate that electricians, projectionists, and engineers, kept to their respective jobs, then they would be able to do better work and not overlap their respective duties.

A question on part-time workers was also answered as being a purely wartime expedient in these days of staff shortage.

An Inclusive Union

The Chairman opened the meeting by outlining the origin af the K.P.E.A., and stated that all entertainment workers now came under one banner of the N.A.T.K.E., each section being self-governed. All members of kinema staffs were in receipt of the 25 per cent. bonus, a fact which should be an incentive to all projectionists to join the K.P.E.A. It was hoped that the C.M.A. would soon be in active co-operation with the K.P.E.A. to the mutual benefit of both.

All right-thinking projectionists would agree that our primary duty was to see that ex-Service projectionists had their jobs back post-war period, it was the up to those left to-day to lay the ways and means for this accomplished and to put the ness of projection on a sound ing. Increased projection higher efficiency, and tec training, were not only to b sired, but vitally necessary craft as a whole.

Clerical Workers' Stren

E. L. Banks said that thou a projectionist himself, he f had much in common with therefore he proposed to take number 4 on the handbill re to the meeting, which dealt the need of a vigorous trade policy on wages and working ditions. In the N.A.T.K.E. o sation everyone within and out the studios in the world tertainment were catered for. section conditions of one e applied to all, therefore on tion helped the other for m benefit when required.

Recently clerical workers thought to be not so well orga as they might have been. ployers had now recognised workers, and the clerical s was now very strong. This helped very materially in studio negotiations, thus K.P if need be, can call on workers to assist them in efforts to improve their stat the Industry.

Union Ticket in Studios

Harry Wright, national ganiser N.A.T.K.E., said "the Studio Section K.P.E.A. had much in mon, inasmuch as the proprietors, in many inst controlled not only kinem cuits but theatre and music in addition. The N.A.T.K.E been endeavouring to ne with employers on behalf o jectionists since 1920, but u 1935 most projectionists apathetic to the advantages ganisation. Film studios we per cent. organised, and n worked in them without a tic

POOL CARBONS

SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

ANOTHER method of securing attention in the pages of the local Press is to write letters to the Editor whenever a suitable opportunity arises. There are many matters of parochial interest which can be linked more or less closely with one's show, the current programmes, etc., and to let these opportunities slip is missing valuable chances. Letters, of course, must be packed with local interest and not be merely straightforward publicity blurbs. Brevity and sparkle are essential. But even if such letters do not directly advertise the current feature, the appearance of the manager's name will in time prove a valuable asset to the business by reminding the public of his existence in their midst.

A Lucky Armband

STROKE of luck and the ability to take advantage of it gave manager A. L. Lynch an opportunity for a fine display when putting over "Five Days to Cairo" at the Odeon, Bury.

Having that a local seaman had left home with him from the Middle East a number of souvenirs, Mr. Lynch got in immediate contact, thinking that the sailor might have something of interest that would give him an idea for a "Five Graves," and was lucky in loaning from him an armband of the Afrika Korps. You can see the result in the photo. This display aroused much interest in the foyer and the patrons' curiosity was certainly satisfied in knowing that the "Five Graves" really were.

The second display took the form of a novel centrepiece, a mounted linen panel, bold in style, very arresting to the eye (the size of it 11 ft. by 4 ft.), and a cleverly worded hand-painted announcement.

Angels of Safety

POLICE regulations at Lancing demand that when matinées are put on for children there must be at least one adult to every 20 youngsters.

Fortunately this is easily surmountable, and when "Charlie Chaplin Festival" was screened as an attraction for the children's performance, the number of those waiting for admission demanded extra help. Mr. Leavers overcame the difficulty with kindly co-operation of the W.V.S., and so the Luxor, Lancing, was able to proceed without contravention of the local rules.

Nurses and the Lamp

NURSES of St. Albans hospitals expressed their thanks for an enjoyable time to R. F. Hart, of the Grand Palace (Odeon), when invited to a preview of "The Lamp Still Burns."

Many civic dignitaries, including the Mayor and Mayoress, also attended, and presentations of bouquets were made by usherettes the Misses Bacon and Dobinson.

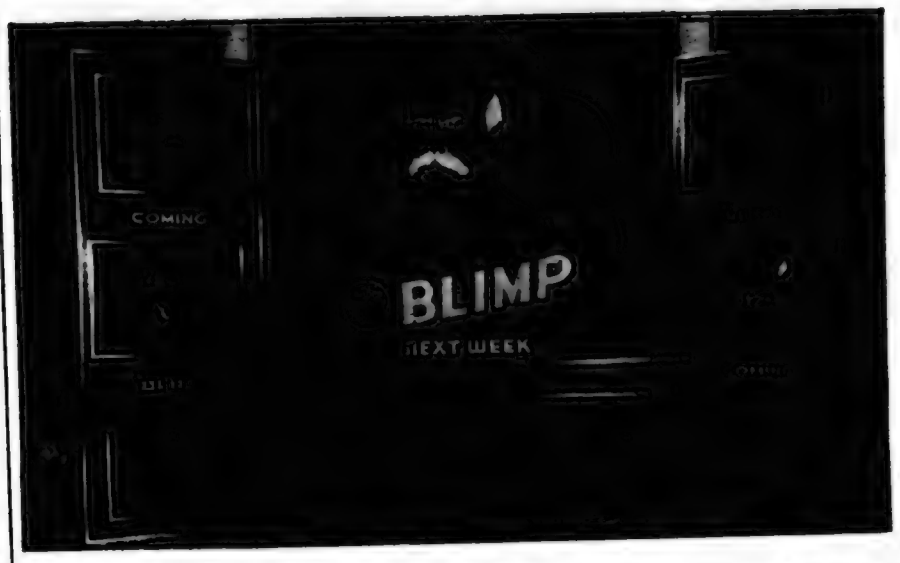
House manager T. Phillips, with chief operator J. F. Hill, co-operated with Mr. Hart in contriving a fine foyer display

Reading's Armada

A PHOTOGRAPH of a foyer display arranged by C. Smith, manager of the Central, Reading, for "Action in the North Atlantic" shows what can be done in these days of restriction by co-operation with local bodies.

He managed, with the help of the local Old Comrades' Association, to secure many model ships, a 5-ft. working model of H.M.S. *Hood*, a 3-ft. working model of H.M.S. *Tilbury*, both executed by J. Jolly, of Reading, a 5-ft. model of the P. and O. liner *Oceana*, and 17 other models of various warships such as destroyers, minelayers, aircraft carriers, tankers, etc., many of the models being made by officers and men who served in the actual ships, which, of course, created greater interest with the local community.

Sea Cadets also gave valuable assistance with a collection, which was made on behalf of King George's Fund for Sailors and Merchant Seamen, which realised just over £117 in the six days.



An illustration of how simple display can be effective, just Chinese white on blackout material; but Alex Thomson scored a hit with it at the Regal, Colchester (G.F.D.)

Gambling Prohibited

CHEERY news is received from V. A. H. Crawley telling of the excellent results accruing from his last publicity campaign at the Odeon, Wealdstone.

He put over the RKO-Radio feature "Mr. Lucky," effectively and in a forceful way, first with a succession of slides announcing "You can bet your shirt on 'Mr. Lucky'—it's an entertainment winner," etc.; then by means of a startling vestibule display giving an impression of the aftermath of a hectic gambling session, with empty bottles, cigarette stubs, cards, aspirins, etc., scattered about, and cards near by remarking: "Mr. Lucky has gone to count his winnings—he'll be back next week holding all the aces," and "Mr. Lucky holds the entertainment trumps." He also plastered the inside of the theatre at strategic points with notices stating: "Gambling prohibited with Mr. Lucky: he holds all the aces."

Harrogate's Striptease

THE film "Striptease Lady" might appear to be an "easy thing" for which to arrange a shop-window tie-up, but Manager Charles Smith could not get a drapery or gown shop to touch it. However, he was successful at the music shop and sets out his exploitation efforts as follows:—

A foyer display on the following lines:—

Fortunate in possessing a female dummy, he obtained the services of an experienced "dresser." She very quickly turned out a "hot" Striptease Lady. A transformation was loaned from a hairdresser and the lady was complete. A dressing table and mirror were borrowed, together with a variety of toilet requisites, flowers and plants to give a little relief. The "Striptease Lady" stood in the centre of the tableau with a background of beautifully shaded silk. On her right was a banner 8 ft. by 2 ft., with the appropriate wording, which was also draped with shaded silk. Another display card, 20 by 20, was fixed in front of the dressing table.

Cut-out figures from a renter's quad

Continued on page 52

Manager N. F. Comer dressed his foyer at the Odeon Taunton, for FIVE GRAVES TO CAIRO (Paramount)

TO
MANAGEMENTS
AND
EXECUTIVES
The Directors of
20TH CENTURY
PUBLICITY SERVICE Ltd.
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SCREEN ADVERTISING
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20TH CENTURY
PUBLICITY SERVICE Ltd.
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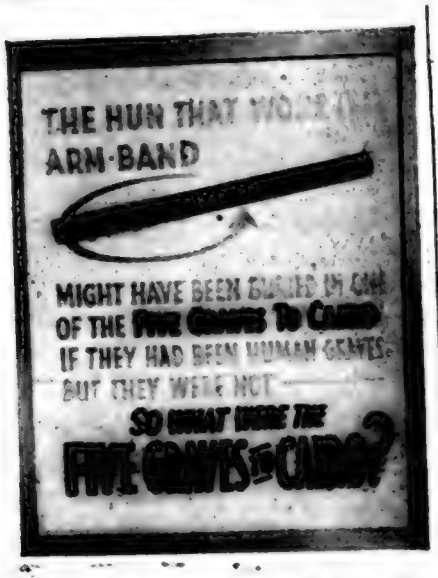

How Patrick Lynch made good use of a lucky find to exploit FIVE GRAVES TO CAIRO (Paramount) at the Odeon, Bury, Lancs.

poster were fixed on the glass which forms the back of the pay-box, and another renter's quad was displayed at the front of the theatre under the sign "Next Week."

As usual, the coloured plate from the KINE. came in very useful for additional advanced publicity.

Cheap, Simple, Striking

A STRIKING foyer display, accomplished cheaply with the use of black-out paper and white Chinese ink by Alex Thomson, manager of the Regal, Colchester, an Associate Odeon theatre.

Experiencing Trouble

MANAGER N. F. Comer, of the Odeon, Taunton, says:—

"I am a firm believer in letting my patrons know my next presentation, and consequently, frequently have striking foyer displays. Unfortunately, it is seldom possible these days to get them photographed, but I have been successful in the case of my display for 'Five Graves to Cairo,' and enclose the photograph herewith.

"The striking head of Rommel, measuring some 6 ft. by 6 ft., was executed by a local artist friend of mine at infinitesimal cost."

The illustration depicts quite an arresting display, and we trust that circumstances will soon put paid to the authors of Mr. Comer's difficulties.

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It May Be Useful

WE are told to salvage everything in the interests of the war effort, but it is wise not to drop anything into the salvage bin if it is likely to be of any further use. You never know when you may need an old spool hub, an empty cotton reel, some nails, an odd bolt and nut, bits of beading, scraps of tinsel paper, empty cans, etc., to complete a model or piece of emergency apparatus, and the wise man will put such articles aside against the day when they are needed.

Coventry's Contest

IN conjunction with the film "Dubarry was a Lady," Manager D. M. Edenborough and Organist Hubert Cooter staged a full week of variety at the Empire Theatre, Coventry, when presenting an inter-factory talent contest for the Empire cup, a silver trophy given by Norman Ramsden, assistant manager of this theatre.

Ten factories were represented, and the 40 competitors, who maintained an exceptionally high standard, included vocalists, conjurers, a pianist, an organist, and even a swing quartet. Jack Owens' 12-piece War Workers' Dance Band opened and closed the variety programme with sweet and hot numbers. D. M. Edenborough compered, and Hubert Cooter, who produced the show, accompanied the turns on the 11-rank Compton organ.

The eight finalists appeared on Friday evening and again on the Saturday when they received their prizes from the Mayor of Coventry, Coun. Alec Turner, who also presented the Cup to Mrs. Dorothy Aucott (soprano), who won the contest for Standard No. 1 Factory with a splendid rendering of "The Holy City."

Wexford's Tropical Beach

WRITING from the Cinema Palace, Wexford, Manager R. W. Latimer shows perturbation at our apparent neglect of Irish showmanship and sends a photograph of a window display which he dressed for "Aloma."

Even now we cannot place Ireland on the map, because though Mr. Latimer's effort was quite a cute tie-up, his photograph is so lacking in contrast that block work is out of the question, which is a pity. It was also rather badly dealt with in the post. "Aloma" was originally known as "Aloma of the South Seas," but due to Irish Censorship cuts, the title also suffered from effects of the blue pencil. The friendly shopkeeper fortunately had in stock a supply of Aloma Powder, so that it furnished an ideal tie-up for the film—the framed background was a cut-out of Dorothy Lamour—palms were arranged from pieces of twigs, with the leaves cut out from green coloured paper, a sand-coloured material was used for the beach for Dorothy to stand on, whilst the gulls were cut out of stiff paper, and suspended on thread. The illusion of a South Sea Island was most complete.

Autographs

THE advent of "The Man in Grey" to the Picture House, Ayr, was used by Mr. Barnett, manager at that kinema, to put over a useful advertising stunt and at the same time to help the Y.W.C.A.

Mr. Barnett was successful in obtaining two autographed copies of the book by Lady Eleanor Smith, on which the film is based, and these were gifted to the local Ayr Y.W.C.A. Ayrshire Appeal for £5,000. The books were auctioned at the Town Hall the Saturday before the film was due and attracted a very considerable attention to the coming film, while the actual cash realised went to swell the funds of a deserving charity.

Catch the Queuers

QUEUES for food, transport and many other things have become a common phenomenon of our war time life, and the person is probably rare who does not spend several hours at least every week waiting about for something. I have yet to hear of the showman who has taken advantage of this to the benefit of his business. A notice of some kind displayed at railway stations, near 'bus and tram fare stages and in or near shops where people congregate is bound to be read by those who have to assemble there, and, provided it is attractively prepared, clean and easily legible, it should do much to impress upon the public the merits of the hall to which it refers.

Simplicity

SOME showmen appear to think that to be really effective a display has to be elaborate. That is by no means true, as was proved recently by a very simple—almost austere—lobby advertisement I saw in the Edgware Road Odeon. On a large black-surfaced board Manager David Lyons had fixed large, plain cut-out letters stating merely: "Stage Door Canteen + 48 stars + six bands." These few words were arranged on the board at different angles and were made up of letters cut from tinsel-fronted paper in silver and two shades of gold. A couple of large silver stars of the same material formed "spacing pieces." The whole message could be taken in at a glance, which was its great merit. The same U.A. film was dealt with in greater detail by a novel use of the swing doors leading to the auditorium. A large paper notice was pinned near the top of each door and stated: "Week commencing November 22—Following artistes will appear," and beneath this 22 strips of white paper were arranged in steps, each bearing the name of one of the performers in the film. This more detailed cast-list adequately supplemented the bare announcement on the black-board.

Make Do

IT is becoming a commonplace for managers to excuse their lack of publicity enterprise by explaining that they can't get posters or paper or card and therefore can't devise displays. The first part of this is true, but the relatively few enterprising showmen have proved that when one kind of material becomes unavailable something else can be found to take its place. We have the instance of the man who takes old cartons and cards (salvaged from the theatre's store room or begged from friendly shopkeepers) and pastes them together into a makeshift "compressed board" on which the artist can paint designs. There is the enterprising projectionist who, with the active encouragement of his manager, scrounges around and finds odds and ends with which to construct mechanical devices of all kinds—which work. Some managers are employing fabrics, lino, black-out cloth and other unusual materials as the basis for their displays. This all goes to show that the excuse about paper shortage is no more than an excuse.

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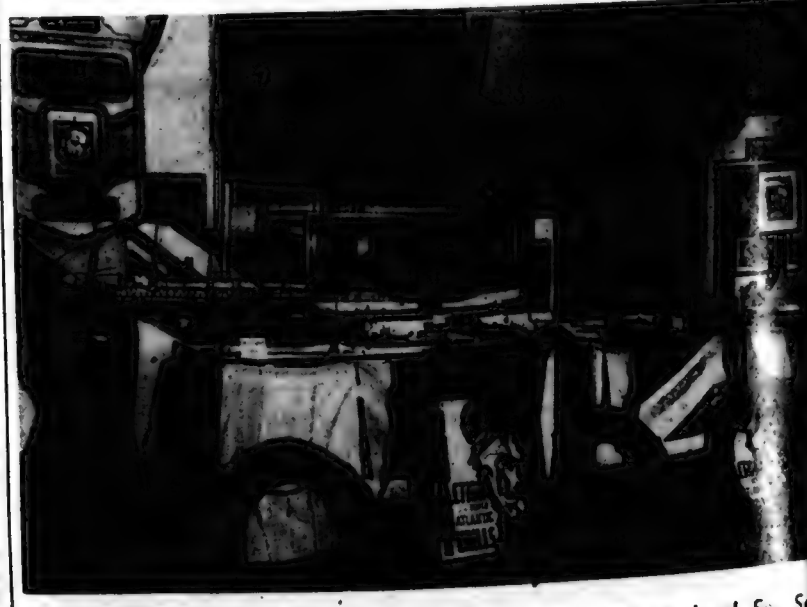

Co-operation with the Old Comrades' Association and the local Se So resulted in this bright display by C. Smith, at the Central, Reading ACTION IN THE NORTH ATLANTIC (Warner)

RELEASES FOR JAN. 3, 1944

BEST FOOT FORWARD
M-G-M

U. Length 8,481 ft. Reg. No. 6826. Reviewed in KINE. November 18, 1943.
—Lucille Ball, William Gaxton.
PHERE.—Military academy comedy musicale, telling of the misadventures a film star invited to a cadets' arty. It is photographed in Technicolor.
—"Steps of Glory," March, Winter (Hawkes), with adaptation from piano-solo copy.
NC. — As organ, recorded on Boosey-Hawkes B.H.1933 by the Langham Orchestra.

CLAUDIA
(20th Century-Fox)

A. Length 3,245 ft. Reg. No. 6753. Reviewed in KINE. October 21, 1943.
—Betty Grable, Robert Young.
PHERE.—Marital comedy-drama, the experiences of a young wife and her husband living at a farm with her mother. Humanity, heart interest and humour are cleverly blended.
—The "Pastorale," No. 2 of "Nell Gwyn" Suite, Ed. German (Chappell), with adaptation from the orchestral piano-conductor copy.
NC.—As organ, recorded on H.M.V. 2987 by the New Symphony Orchestra.

HENRY PLAYS CUPID
(Paramount)

U. Length 5,786 ft. Reg. No. 6578. Reviewed in KINE. July 29, 43.
—Jimmy Lydon, Diana Lynn.
PHERE. — Domestic comedy-drama, the latest of the Henry Aldrich series, describing the hectic complications which arise when matrimony is prescribed as a cure for a headmaster's irritability.
ORGAN. — (a) "Cupid's Carnival," Fletcher (Hawkes), or (b) "The Wedding of the Rose," Jessel (Hawkes), with adaptation from the piano-solo copies in each case.
NON-SYNC.—As organ, recorded on (a) Boosey-Hawkes B.H.1916 by the Regent Concert Orchestra, (b) Columbia F.B.2144 by Albert Sandler Orchestra.

FLESH AND FANTASY
(G.F.D.)

CERT. A. Length 8,360. Reg. No. F.6816. Reviewed in KINE. November 11, 1943.
STARS.—E. G. Robinson, Charles Boyer. Barbara Stanwyck.
ATMOSPHERE.—Romantic melodrama, illustrating man's eternal conflict with superstition and based on three varied tales in the supernatural, the film endeavouring to prove that it is within the power of man and woman to conquer superstition.
ORGAN.—"Siegfried Idyll," Wagner (Hawkes) (excerpts), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. D.B.2920-1 (complete) by the New York Philharmonic Orchestra.

NOW, VOYAGER
(Warner)

CERT. A. Length 10,562 ft. Reg. No. F.6272. Reviewed in KINE. September 16, 1943.
STARS.—Bette Davis, Paul Henreid.
ATMOSPHERE.—Dramatic story of a neurotic young woman, the victim of a domineering mother, who, after severe trials, finds escape from bondage through romance.
ORGAN.—Symphonic Poem, "Finlandia," Sibelius (Chester), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.1827 by Symphony Orchestra, or on H.M.V. B.D.665 by Reginald Foort (concert organ).

GALS, INCORPORATED
(G.F.D.)

CERT. U. Length 5,517 ft. Reg. No. F.6845. Reviewed in KINE. December 2, 1943.
STARS.—Leon Errol, Harriet Hilliard. Grace McDonald.
ATMOSPHERE.—Farcical comedy musicale concerning the doubtful financial transactions of a gay and incorrigible rogue.
ORGAN.—"Bachelor Gay," from "The Maid of the Mountains," adapted from the vocal-piano copy and synchronised with the non-sync. record.
NON-SYNC.—As organ, recorded by Thorpe Baker (tenor) on Columbia 9008.

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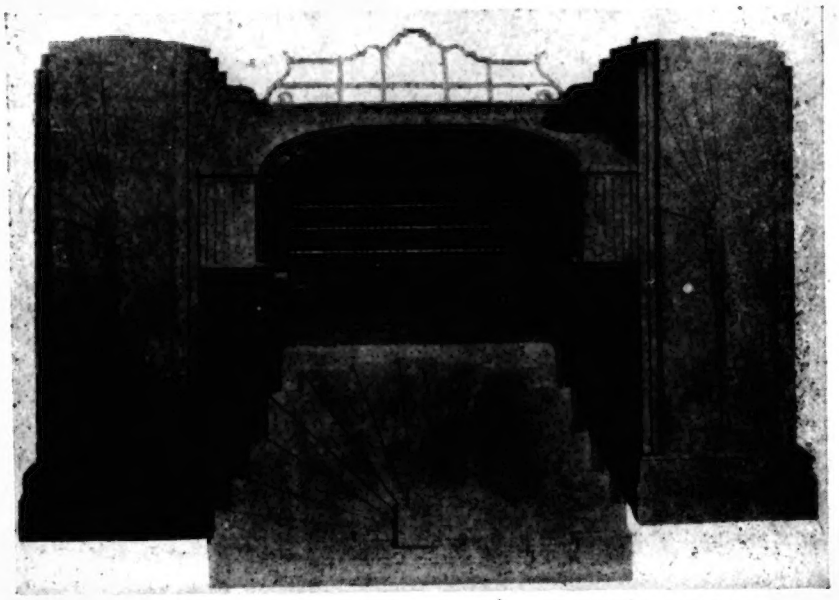

BLACK'S THEATRE, SUNDERLAND

This complete and effective three manual Compton does full justice to the fine Theatre in which it is installed. Built to the order of Alfred Black, Esq., the instrument was an immediate success at the hands of Eagle, the famous north country organist.

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PROVINCIAL TRADE SHOWS

(Continued from page 54)

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT
		NEWCASTLE.				
Dec. 14	10.45 a.m.	Queen's	San Demetrio—London	Ealing Distribution	Walter Fitzgerald	—
" 14	10.30 a.m.	Stoll's	Follies Girl	Pathe	Wendy Barrie	U
" 14	10.45 a.m.	Essoldo	Nobody's Darling	British Lion	Mary Lee	U
" 15	10.30 a.m.	Haymarket	North Star	RKO-Radio	Anne Baxter	—
" 15	10.45 a.m.	Essoldo	Wings Over the Pacific	Pathe	Edward Norris	U
" 15	10.45 a.m.	Grainger	Never a Dull Moment	G.F.D.	Rich Brothers	A
" 15	10.45 a.m.	Odeon	Headin' for God's Country	British Lion	William Lundigan	U
" 16	10.30 a.m.	Stoll's	Here Comes Kelly	Pathe	Eddie Quillan	U
" 16	10.45 a.m.	Essoldo	The Rat	Anglo-American	Anton Walbrook	A
" 17	10.45 a.m.	Essoldo	Spy Train	Pathe	Richard Travis	A
" 17	10.45 a.m.	Odeon	False Faces	British Lion	Stanley Ridges	A
		NOTTINGHAM.				
Dec. 14	10.45 a.m.	Scala	Up With the Lark	New Realm	Revnell and West	U
" 14	10.30 a.m.	Carlton	Captains Courageous	M-G-M	Spencer Tracy	U
" 14	10.30 a.m.	Elite	Candlelight in Algeria	British Lion	James Mason	—
" 15	10.30 a.m.	Scala	San Demetrio—London	Ealing Distribution	Walter Fitzgerald	—
" 17	10.30 a.m.	Carlton	North Star	RKO:Radio	Anne Baxter	—
" 17	10.30 a.m.	Elite	King of the Cowboys	British Lion	Roy Rogers	U
		SHEFFIELD.				
Dec. 14	10.30 a.m.	Union Street	Follies Girl	Pathe	Wendy Barrie	U
" 14	10.30 a.m.	Cinema House	Good Luck Mr. Yates	Columbia	Claire Trevor	U
" 14	10.30 a.m.	Regent	King of the Cowboys	British Lion	Roy Rogers	U
" 15	10.30 a.m.	Union Street	Wings Over the Pacific	Pathe	Edward Norris	U
" 15	10.30 a.m.	Regent	The Destroyer	Columbia	Edward G. Robinson	U
" 15	10.30 a.m.	Cinema House	Alaska Highway	Paramount	Richard Arlen	—
" 15	10.30 a.m.	Hippodrome	Nobody's Darling	British Lion	Mary Lee	U
" 16	10.30 a.m.	Hippodrome	The Desert Song	Warner	Dennis Morgan	U
" 16	10.30 a.m.	Union Street	Here Comes Kelly	Pathe	Eddie Quillan	U
" 16	10.45 a.m.	Cinema House	Headin' for God's Country	British Lion	William Lundigan	U
" 17	10.30 a.m.	Cinema House	North Star	RKO-Radio	Anne Baxter	—
" 17	10.30 a.m.	Union Street	Spy Train	Pathe	Richard Travis	A
" 17	10.30 a.m.	Hippodrome	False Faces	British Lion	Stanley Ridges	A

FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.
		LONDON.			
Thur., Dec. 9	10.30 a.m.	Rialto	Follies Girl	Pathe	Wendy Barrie
,, ,, 9	2.30 p.m.	G.B. Theatre	Wings Over the Pacific	Pathe	Edward Norris
,, ,, 9	10.45 a.m.	Studio One	King of the Cowboys	British Lion	Roy Rogers
Fri., ,, 10	10.30 a.m.	Rialto	Here Comes Kelly	Pathe	Eddie Quillan
,, ,, 10	2.30 p.m.	G.B. Theatre	Spy Train	Pathe	Richard Travis
,, ,, 10	11 a.m.	Studio One	Nobody's Darling	British Lion	Mary Lee
Tues., ,, 14	2.30 p.m.	Cambridge	The Shipbuilders	Anglo-American	Clive Brook
,, ,, 14	11 a.m.	Rialto	Headin' for God's Country	British Lion	William Lundigan
,, ,, 14	10.30 a.m.	Cambridge	The Fallen Sparrow	RKO-Radio	———
Wed., ,, 15	2.30 p.m.	Cambridge	Battle for Music	Anglo-American	Jack Hylton
,, ,, 15	11 a.m.	Studio One	False Faces	British Lion	Stanley Ridges
,, ,, 15	10.30 a.m.	Cambridge	Adventures of a Rookie	RKO-Radio	———
		BIRMINGHAM.			
Tues., Dec. 14	10.30 a.m.	Futurist	Ghost and the Guest	Pathe	James Dunn
,, ,, 14	10.30 a.m.	Forum	Nobody's Darling	British Lion	Mary Lee
Wed., ,, 15	10.30 a.m.	West End	North Star	RKO-Radio	Anne Baxter
,, ,, 15	10.30 a.m.	Scala	Wings Over the Pacific	Pathe	Edward Norris
,, ,, 15	10.30 a.m.	Futurist	The Rat	Anglo-American	Anton Walbrook
,, ,, 15	10.30 a.m.	Forum	Headin' for God's Country	British Lion	William Lundigan
Thur., ,, 16	10.30 a.m.	Futurist	The Shipbuilders	Anglo-American	Clive Brook
Fri., ,, 17	10.30 a.m.	Futurist	Follies Girl	Pathe	Wendy Barrie
,, ,, 17	10.30 a.m.	Forum	False Faces	British Lion	Stanley Ridges
		CARDIFF.			
Mon., Dec. 13	11 a.m.	Park Hall	Follies Girl	Pathe	Wendy Barrie
Tues., ,, 14	10.30 a.m.	Olympia	£100 Window	Warner	Anne Crawford
,, ,, 14	11 a.m.	Park Hall	Wings Over the Pacific	Pathe	Edward Norris
,, ,, 14	10.45 a.m.	Capitol	The Rat	Anglo-American	Anton Walbrook
,, ,, 14	10.45 a.m.	Odeon	Nobody's Darling	British Lion	Mary Lee
Wed., ,, 15	10.30 a.m.	Olympia	North Star	RKO-Radio	Anne Baxter
,, ,, 15	11 a.m.	Park Hall	Here Comes Kelly	Pathe	Eddie Quillan
,, ,, 15	10.45 a.m.	Odeon	Headin' for God's Country	British Lion	William Lundigan
Fri., ,, 17	10.45 a.m.	Capitol	The Shipbuilders	Anglo-American	Clive Brook
,, ,, 17	11 a.m.	Park Hall	Spy Train	Pathe	Richard Travis
,, ,, 17	10.45 a.m.	Odeon	False Faces	British Lion	Stanley Ridges
		GLASGOW.			
Mon., Dec. 13	10.30 a.m.	Regal	San Demetrio—London	Ealing Distribution	Walter Fitzgerald
Tues., ,, 14	10.50 a.m.	La Scala	Follies Girl	Pathe	Wendy Barrie
,, ,, 14	10.30 a.m.	Cranston's	The Rat	Anglo-American	Anton Walbrook
,, ,, 14	10.30 a.m.	Regal	King of the Cowboys	British Lion	Roy Rogers
Wed., ,, 15	10.50 a.m.	La Scala	Wings Over the Pacific	Pathe	Edward Norris
,, ,, 15	10.45 a.m.	Playhouse	Nobody's Darling	British Lion	Mary Lee
Thur., ,, 16	10.30 a.m.	Scala	The Shipbuilders	Anglo-American	Clive Brook
,, ,, 16	10.50 a.m.	Playhouse	Here Comes Kelly	Pathe	Eddie Quillan
,, ,, 16	10.30 a.m.	Regal	Headin' for God's Country	British Lion	William Lundigan
Fri., ,, 17	10.30 a.m.	La Scala	North Star	RKO-Radio	Anne Baxter
,, ,, 17	10.50 a.m.	Playhouse	Spy Train	Pathe	Richard Travis
,, ,, 17	10.30 a.m.	Regal	False Faces	British Lion	Stanley Ridges
		LEEDS.			
Tues., Dec. 14	10.30 a.m.	Ritz	Isle of Forgotten Sins	Pathe	John Carradine
,, ,, 14	10.45 a.m.	Majestic	Nobody's Darling	British Lion	Mary Lee
Wed., ,, 15	10.30 a.m.	Scala	San Demetrio—London	Ealing Distribution	Walter Fitzgerald
,, ,, 15	10.30 a.m.	Ritz	Follies Girl	Pathe	Wendy Barrie
,, ,, 15	10.45 a.m.	Tower	Headin' for God's Country	British Lion	William Lundigan
Thur., ,, 16	10.30 a.m.	Ritz	Wings Over the Pacific	Pathe	Edward Norris
,, ,, 16	10.45 a.m.	Tower	False Faces	British Lion	Stanley Ridges
Fri., ,, 17	10.30 a.m.	Scala	North Star	RKO-Radio	Anne Baxter
,, ,, 17	10.30 a.m.	Ritz	The Desert Song	Warner	Dennis Morgan
,, ,, 17	10.30 a.m.	Tatler	The Rat	Anglo-American	Anton Walbrook
		LIVERPOOL.			
Tues., Dec. 14	10.30 a.m.	Forum	The Desert Song	Warner	Dennis Morgan
,, ,, 14	11 a.m.	Futurist	Wings Over the Pacific	Pathe	Edward Norris
,, ,, 14	10.30 a.m.	Palais de Luxe	The Rat	Anglo-American	Anton Walbrook
,, ,, 14	10.45 a.m.	Trocadero	King of the Cowboys	British Lion	Roy Rogers
Wed., ,, 15	10.45 a.m.	Forum	£100 Window	Warner	Anne Crawford
,, ,, 15	11 a.m.	Futurist	Spy Train	Pathe	Richard Travis
,, ,, 15	10.45 a.m.	Trocadero	Nobody's Darling	British Lion	Mary Lee
Thur., ,, 16	10.30 a.m.	Forum	San Demetrio—London	Ealing Distribution	Walter Fitzgerald
,, ,, 16	11 a.m.	Palais de Luxe	Follies Girl	Pathe	Wendy Barrie
,, ,, 16	10.45 a.m.	Futurist	Never a Dull Moment	G.F.D.	Rich Brothers
,, ,, 16	10.45 a.m.	Majestic	Headin' for God's Country	British Lion	William Lundigan
Fri., ,, 17	10.30 a.m.	Trocadero	North Star	RKO-Radio	Anne Baxter
,, ,, 17	11 a.m.	Palais de Luxe	Here Comes Kelly	Pathe	Eddie Quillan
,, ,, 17	10.30 a.m.	Forum	False Faces	British Lion	Stanley Ridges
		MANCHESTER.			
Tues., Dec. 14	10.30 a.m.	Gaumont	North Star	RKO-Radio	Anne Baxter
,, ,, 14	10.30 a.m.	Theatre Royal	The Rat	Anglo-American	Anton Walbrook
,, ,, 14	10.45 a.m.	Gaiety	Never a Dull Moment	G.F.D.	Rich Brothers
,, ,, 14	10.45 a.m.	New Oxford	Nobody's Darling	British Lion	Mary Leef
Wed., ,, 15	10.30 a.m.	Gaumont	Headin' for God's Country	British Lion	William Lundigan
Fri., ,, 17	10.30 a.m.	Gaumont	San Demetrio—London	Ealing Distribution	Walter Fitzgerald
,, ,, 17	11 a.m. & 2.15 p.m.	Private Theatre	£100 Window	Warner	Anne Crawford
,, ,, 17	10.45 a.m.	New Oxford	False Faces	British Lion	Stanley Ridges

(*Continued at foot of page 53*)

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